The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JULY 9, 1919

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Whether You Are in Maine or California Ask the Leader to Play It for You

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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MANAGERS ADOPT NEW CONTRACT FOR ARTISTS

HAS MANY FAVORABLE CLAUSES

A new form of contract to cover transactions between managers and artists who are booked into their houses, has been prepared and printed by the Vaudeville Managers Protective Association and was submitted, this week, to the National Vaudeville Artists for approval. It was read to the members of the N. V. A. at the first regular meeting held in the clubhouse.

The new contract is as follows:

Proposed form of equitable contract to be used by all members of the Vaudeville Managers' Protective Association.

Agreement made this....day of....191.. between .... of ....hereinafter called the "manager," and .... hereinafter called the "artist."

1. The artist agrees to present his certain ..... act with .... persons therein for.... (days) (weeks) as follows:

Commencing.	Theatre.	City.
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....

at....shows per day except that on Saturdays, Sundays when lawful, and Holiday performances occurring during this engagement the artist will present his act at .. shows per day, upon the following terms for which the manager agrees to pay the sum of $.... Dollars.

2. If above place of performance is changed the manager will pay any extra railroad fares and baggage charges caused thereby, but artist is otherwise to pay all transportation. If operation of the theatre is prevented by fire, casualty, public authority, strikes, or any other cause beyond the manager's control, the manager shall pay only for the number of performances rendered on a pro rata basis.

3. The artist agrees (*a*) to abide by the rules and regulations in force at said theatre or other place of performance (*b*) report for rehearsals promptly at such times as the manager may require (*c*) furnish complete orchestration of music used in act, (*d*) eliminate any part of the act deemed objectionable by the manager and (*e*) not to permit any reduction or change in personnel or number of persons in said act or any change or alteration in quality thereof.

4. If Sunday concerts cannot lawfully be given during this engagement, the artist will not be required to give performances in another city in lieu thereof unless expressly agreed to by the artist in writing or by endorsement of this contract.

5. If the manager receives notice that the aforesaid act is an infringement of a property right, copyright or patent right, the artist agrees to furnish security satisfactory to the manager before continuing with his act, to indemnify the manager against any loss or damage whatsoever, by reason of his permitting the presentation of said act.

6. The artist will not appear for any other person between the date hereof and the end of this engagement, either publicly or at clubs or private entertainments in the city mentioned in paragraph "I" hereof unless consented to in writing by the manager.

7. .... of .... City is acting for the manager in employing the artist.

8. The artist designates .... of .... City, as his personal representative to and from whom all notices, agreements, consents, etc., may be sent or accepted as the case may be.

9. Five per cent. (5%) of above salary is to be deducted for .. ..for procuring artist this engagement.

10. If the artist wilfully violates or refuses to play any other engagement with a theatre on the .... Circuit of which the

(*Continued on page 7.*)

SHUBERTS YELL OVER REVIEW

ATLANTIC CITY, July 5.—Will Casseboom, Jr., dramatic critic of the Atlantic City *Daily Press*, has left that newspaper and gone over to the *Gazette-Review*. But back of that fact is a story.

Louis Cline, now with George Broadhurst in New York, established the dramatic department of the *Press* firmly in the heart of this seashore metropolis, the Mecca of opening performances and gradually the opinions of the newspaper anent new theatrical offerings came to be something of importance. Two years ago, when Cline resigned to take up his work with Broadhurst, Will Casseboom, Jr., took his place. With his knowledge of drama he combined a deep-rooted love of literature and artistry, a fact which gave his criticisms a frank sharpness not often acceptable to producers of slovenly plays.

Following the appearance of his review of the new Shubert "Gaieties," the management of the show entered a strenuous protest. The *Press* retracted the review the next day, proclaiming it to be unjust, to the astonishment and amusement of some readers who had seen the show. The withdrawal of Mr. Casseboom from the dramatic department of the newspaper followed. He will now be associated with the *Gazette-Review*, which is rapidly coming to the front in the journalistic life of Atlantic City.

BRADY WON $72,000 ON FIGHT

Broadway's theatrical section, almost to a man, guessed wrong on the outcome of the Willard-Dempsey fight. The "wise" theatrical money, amounting to thousands of dollars, went down on the big ex-champion, and his sensational collapse after the third round, plunged theatrical bettors into gloom.

William A. Brady was the exception, and cleaned up $72,000. Brady, who witnessed the fight, was prepared to bet as high as $150,000, but, it is said, was pursuaded to stop at a little less than one-half of the figure by James J. Corbett, who made the trip from Los Angeles. Corbett, a notoriously poor picker in championship fights, was not particularly strong on Willard's chances, but, knowing from past experiences the game's uncertainties, advised his ex-manager against risking a greater amount.

In the pandemonium that broke loose after the battle's end, the stakeholder, a New York newspaper man, lost sight of Brady, and caught the first train back to New York, where he looked up the theatrical manager late Saturday night at the Friars' Club and turned over the big winnings.

AGENTS AFTER DEMPSEY

CHICAGO, July 5.—Following the fight at Toledo yesterday, when Jack Dempsey became champion of the world, several Chicago agents made startling offers to the new champion for a theatrical tour. Dempsey has now to make his choice of what field to appear in—vaudeville or burlesque. He can have both.

N. V. A.'S BEAT BANKERS

The N. V. A. baseball team were the victors in a diamond encounter last Saturday afternoon with the J. P. Morgan & Co. ball tossers. The actors won by a score of 12 to 0. The game was played at Isham Field, Broadway and 215th street. The Morgan team are the present leaders of the Bankers' League.

PROHIBITION KILLS CABARETS AT MANY B'WAY PALACES

Reisenweber's, Churchill's, Pekin and Other Places to Do Without Entertainers. Out of Town Resorts Not So Badly Hit by Wartime Measure.

New York cabarets have been hit a heavy blow by the wartime prohibition measure and, as a result, the majority of the big restaurants have already eliminated the cabaret feature of their entertainment or will do so within the next week. While business has dropped in the city proper since the "2.75" measure went into effect, the road houses and the cabarets at Summer resorts are doing a thriving business.

Among those of the New York places which have given up cabarets are Churchill's, Hotel de France, Reisenweber's, Pekin, Fleishman's. In Brooklyn, the Ritz has abandoned its show and in Newark, New Jersey, The Picadilly and Johnson's have eliminated this form of entertainment.

The Moulin Rouge will close its show on Saturday night and it is expected that several other resorts along the "Main Drag" will follow suit during the week.

Those of the resorts which are staying open are charging a "couvert" fee and have raised the price for food and drink in proportion to bear the expense of the show. However, business with respect to the amount of the checks paid by patrons has fallen to about one-fourth of its former proportions and a number of the cabaret proprietors are considering eliminating this form of entertainment during the Summer months.

The Film Cafe, which has a show of twelve people and a chorus of eight girls, are continuing this entertainment, which costs $1,000 weekly. Other places which have kept their shows intact are the Marlborough, Martinique, Tokio, Palais Royal, Cafe de Paris, Shanley's, Clark's and Greeley's in Newark.

The majority of the shows or revues which have been closed during the past week have been placed in the Summer resorts. Eight of the hotels in Atlantic City have taken the New York shows intact, two hotels in Long Branch have done the same and a number of shows have been sent to Coney Island

Max Rogers, who supplies a number of restaurants with their revues, declares that these shows have been abandoned only for the Summer months, but that, by the end of August, the places which have eliminated the cabaret part of their entertainment will again offer this form of amusement.

A prominent restaurant man stated on Monday that his reason for giving up the revue in his place was that the musicians, since July 1, demanded a 20 per cent increase in salary and that the entertainers, regardless of business conditions, would not accept a cut in salary, so he felt that the business in his establishment would not warrant this expense at present and decided to eliminate the latter.

SAYS MANAGER HIT BOY

Sinclair Manson, manager of the Elsmere Theatre, on Southern Boulevard and Elsmere Place, was arraigned before Magistrate Schwab in the West Farms Court last week and has been held in $1,000 bail, charged with feloniously assaulting Leon Jacobs.

Jacobs, according to Chief Officer Lowenthal, of the Children's Society, was looking over the pictures in the lobby and when he did not immediately comply with an order to move, was struck, according to Lowenthal, on the shoulder with a club.

FORTUNE GALLO IS KNIGHTED

SAN FRANCISCO, July 7.—Fortune Gallo, managing director of the San Carlo Grand Opera Company, has been knighted by the King of Italy as Chevalier of the Italian Royal Crown in recognition of his work as an impresario and his liberality in the matter of Italian Red Cross benefits. Gallo has made frequent visits to the Coast, and is very popular here.

FILM HAS $15,000 WEEK

Sennett's Bathing Girls and "Yankee Doodle in Berlin" will remain at the Broadway Theatre for an eight-week engagement instead of four, as originally contracted for. A tank will be installed on the stage and the girls, in addition to their posing, will do some swimming stunts. The house did a gross business of more than $15,000 last week.

WANTS ALIMONY FROM LAWRENCE

SAN FRANCISCO, July 2.—Del Lawrence, known in private life as Langdon Stone Gans, filed a statement last week to show Superior Justice George E. Crothers why he cannot pay Mrs. Meda Gans $60 a week temporary alimony. Mrs. Gans sued for $500 a month alimony.

Lawrence claimed he gave Mrs. Gans his $6,000 ranch in Washington and entrusted to her lawyers $250 in oil stocks shortly before he was ordered to pay her $60 per week. He claimed that he had no property or assets and said that he was working at the Majestic Theatre on a contingent contract, by which he gets $60 a week and a share of the profits, but that there had not been any profits during the past five weeks of his engagement.

GEORGE PRIMROSE SERIOUSLY ILL

George Primrose, the minstrel, is seriously ill in a hospital in San Diego, Cal., and his chances for recovery are, according to his physicians, slight. He was operated on in New York several months ago for a stomach trouble but believed himself to be well on the road to recovery and went West some time ago to look after business interests.

The trouble, however, reappeared and Primrose was rushed to the hospital. His vaudeville act, in which he was seen last season, is now on the Pantages time and is being managed by Mrs. Primrose. Primrose is sixty-seven years old.

ORGANIZE CIRCUIT OF COLORED HOUSES TO OPEN AUGUST 1

La Fayette, New York, Avenue, Chicago, Colonial, Baltimore, and Others Are in Scheme Which Is Backed by Philadelphia Banker

With 12,000,000 negroes in the United States to play to a syndicate headed by E. C. Brown, colored, a Philadelphia banker has been organized and has obtained eight theatres in the country in which to offer entertainment to their "brethren." Lester A. Walton, a prominent colored newspaper man, is general manager of the enterprise.

The first of the houses taken over was the lease of the Lafayette Theatre, One Hundred and Thirty-first street and Seventh avenue, New York. A theatre to be known as the Dunbar, which will seat 1,600, is being erected in Philadelphia at Broad and Lombard streets. The ground and building are valued at $375,000. Other houses in the circuit are the Avenue Theatre, Chicago; Colonial, Baltimore, and houses in Washington, Pittsburgh, Richmond, Norfolk, Cincinnati, Indianapolis and Louisville.

The project, according to Walton, is to organize and manage dramatic and musical companies for these houses, aside from keeping in the field the four companies of the Lafayette players now working.

The opening of a school of dramatic art in New York for young colored men and women has been decided upon. Negotiations are new pending with several dramatic and musical directors to become members of the faculty of this school. These directors are all to be white men. After the pupils are graduated from the school they will be given employment in the various theatre companies controlled by the syndicate.

The dramatic offerings to be presented by the companies on the circuit are to be carefully chosen so that the actors will not be out of their casts in the parts or plays selected for them. The promoters of the project feel that there are a great many plays which are desirable and at the same time available for stock production which are not at all proper vehicles for presentation by colored performers. This style of play is to be avoided and efforts will be made to obtain plays and material of negro life which will put the performers in their proper sphere and allow them to do justice to the roles apportioned to them.

It is not their desire either to have the colored actor restricted to appearing solely in Negro plays, but they do desire them to appear in characterizations which ring true and will make an impression on the people of their race. Several new plays dealing with negro life are to be tried out at the Lafayette Theatre by the house players and, if found successful, after a four weeks' run in the house will be sent on tour along the circuit. It is planned to have twelve stock companies, all of them making their initial appearance at the New York house and then play the other houses on the circuit.

It is expected by Walton that, before the season is under way, houses will have been procured in Atlanta, Memphis, New Orleans, Birmingham and other southern cities. He says that any community which has a population of 25,000 colored people will support a theatre and that houses will be obtained in these sections.

The season will open at the Lafayette Theatre on Aug. 1, when four new plays will be tried out during the month and will be prepared for the circuit, opening first at the Chicago house in September and playing the rest of the circuit later on. It is expected the circuit will be in full swing by October.

COOK'S NEW SHOW LOOKS GOOD

STAMFORD, Conn., July 5.—Motors and motoring are incidents of many recent plays. In "A Regular Feller," by Mark Swan and presented here this week by Charles Emerson Cook, the author makes them so conspicuous that about all of the characters converse glibly wittily and humorously in the picturesque language of the automobile. The scenic effects include an automobile that is flippantly identified as the mate of one that fell out of the ark when Noah was making a collection in anticipation of the time when the world went wet; another, of the 1919 model, and a horse that is used to tow the antique machine.

The play has a story that holds interest throughout its development. It concerns, chiefly, Dan Brackett, who breaks with his father when he sees the commercial possibilities of Charlie Winter's puncture-proof tire. Incidentally, it follows the tender experiences of two pairs of lovers, a happy reconciliation, triumph of virtue and pluck, and the defeat of a crooked scheme in which Leslie Purvis, secretary of Joseph Brackett, seeks to swindle his employer and to annex some wealth.

Ernest Glendinning, in the role of the "regular feller," won much praise. Roy Gordon gave new proof of his advance in the profession. Vincent Coleman gave a creditable performance. Dudley Clements, as Butch Hawkins, garage man, sustained his comedy part in good style. Much of the fun is contributed by Clemens and Bradbury, whose roles are of the bucolic order. The remainder of the cast is very good.

"A Regular Feller" will follow the route to Broadway, taking a few detours, and will arrive shortly in a place where "regular fellers" are supposed to be always welcome.

The piece was staged by Frank McCormack.

QUITS "GAITIES" AND SAILS

Walter Catlett, erstwhile comedian in the Shuberts' "Gaieties" show, sailed on the *Acquitania* a week ago last Monday for London, where he is scheduled to re-create the original part in "So Long, Letty," which he played here. The show is to be presented the latter part of this summer in London by Laurillard and Grossmith.

The reason Catlett quit the "Gaieties" show at this time to accept the London engagement is, it is reported, some differences he had with the Shuberts over his billing. Catlett is reported to have insisted on his name being above George Hassell's. The Shuberts were willing to concede the demand, but Hassell, who recently closed in "Good Morning, Judge," in which he scored, voiced his objection in no uncertain terms. Catlett, therefore, quit the show cold and sailed for London.

THURSTON BUYS REAL ESTATE

Howard Thurston, the magician, has purchased over $100,000 worth of real estate in the immediate vicinity of his home in Beechhurst, L. I. At an auction sale held last Saturday, he bid in a number of choice plots in the restricted suburb, some of which he intends to keep while the rest is being offered for re-sale.

HITCHCOCK ENGAGES CAST

Raymond Hitchcock last week engaged the following for his 1919 edition of "Hitchy-Koo": Harry Kelly, Joe Cook, Chas. Howard, Lillian K. Cooper, Ruth Mitchell, Jack Donahue, Clarence Nordstrom, Betty Braun, an Indian act from vaudeville, and 40 chorus girls.

SOUSA BUYS HOUSE

John Philip Sousa, the bandmaster, has bought a three-story building from Mrs. Ellen Weldon and will remodel the property into an apartment house. The property is in Washington Place.

ROYLE OPENS NEW PLAY

STAMFORD, Conn., July 4.—In "Cinderella's Sin," produced here last night by Edwin Milton Royle, Selona and Josephine Royle, daughters of the author, made their debut. They are pretty and charming girls and their ages correspond very closely to those of Yvonne and Arline in the play, the action of which takes place fifteen years after the Great War. Mr. Royle assumed the role of Abbe Renaud for this performance, and gave an excellent portrayal of the good French priest who for years had tried to keep secret the fact of Cinderella's sin—which really wasn't hers at all, except, according to an orthodox theology dating from the time of Moses which teaches that the sins of the fathers are visited upon the children "unto the third and fourth generation."

Her father was an enemy (meaning a German), and the outraged mother's dislike for the child is emphasized by the affection lavished upon her sister. When, upon discovering that Arline, rather than Yvonne, is favored by Raymond Alcott, an American architect, who rebuilds a cathedral ruined by the Huns, the mother blurts out the secret. There are some tense passages and an attack of illness that almost turns Arline into an angel.

Incidentally, Raymond has a dream and this affords opportunity for a visit of a messenger from the unseen world, and pretty dances by the two girls. After Arline has recovered, Raymond claims her for his bride, seeing no objection to the "sin."

As might be expected in a play dated 1934, the airplane has a part in it. A flight to Paris brings proof that unmasks a villain, who had design upon Arline. The villain was in possession of a stolen plane.

ADVERTISE N. Y. SHOW IN TOLEDO

TOLEDO, O., July 4.—The Shuberts took advantage of the Willard-Dempsey fight to advertise extensively in the daily papers Lew Fields' new show. The ads read "Both Willard and Dempsey know that the real punch lies with Lew Fields in "A Lonely Romeo," at the Shubert Theatre, New York, with his greenhouse of Summer girls. Matinees Wednesday and Saturday. No explanation of why a show playing in New York should be advertised here could be obtained, but it was generally conceded to be a novel idea.

Inquiry at the Shubert offices in New York elicited the information that the management of the show realized that there would be many thousands of persons, from various parts of the country, at the fight. Many of these same persons come to New York with more or less frequency, and it was to post them on the merit of the show that the ads were inserted.

"RED DAWN" REHEARSING

"The Red Dawn," an anti-Bolsheviki play by Thomas Dixon, which will be produced by the Messrs. Shubert and Dixon, will have its premier in Stamford on July 21. The following week it will go to Washington and then come to New York for a run at the Thirty-ninth Street Theatre on Aug. 4.

Those engaged for the cast include Doraldina, De Witt Jennings, Flora MacDonald, Austin Webb, Billy Wells, Marcel, Rousseau, Geo. T. Meech, John Saunders, Mrs. De Witt Jennings, William Evans, Louis Lytton, Marie Brande, Gladys Hurlburt, Mattie Ferguson, Averill Harris and Cassius Quimby. Oscar Eagle is producing the show and Robert Stevens will be stage manager.

LIGON JOHNSON IS BACK

Ligon Johnson, attorney of the United Managers' Protective Association, returned on Saturday from a three weeks' trip through the West and Southwest. He will make his home during the Summer months on the Jersey coast.

NEW BERNARD SHOW NAMED

The new Barney Bernard show, has been named "The Honorable Abe Potash' and has been completed by Montague Glass and Jules Goodman. The piece will be presented early this coming season by A. H. Woods.

WASHINGTON THEATRE SOLD

WASHINGTON, D. C., July 7.—Announcement has been made here of the sale, by Julius I. Peyser to the Hecht Department Store interests, of the Shubert Garrick Theatre property for a consideration said to be in the neighborhood of $60,000. The Shuberts, it is said, have a four-year lease on the property which will not be effected in any way by the transfer. Neither will the Summer run of the Bell-Marshall Stock Company be effected.

It is asserted the Garrick property has, until recently, been regarded as a white elephant as a theatre property, and a long list of amusement failures is connected with it. About Jan. 1, last, the Shuberts made the house into a "Drawing Room" theatre, and at the close of 1918-1919 season leased it to Bell and Marshall for a stock venture which has proved very successful.

The department store interests propose to use the theatre property to enlarge their store holdings, which adjoin it.

FILM ACTRESS GETS ALIMONY

Belle Rinaldo, the motion picture actress, was successful last week in her application for alimony and counsel fees pending the outcome of the suit for separation she has instituted against her husband, Louis Rinaldo, manager of a gasolene station in Brooklyn. Judge Giegerich, sitting in Special Term for motions in the Supreme Court, granted her application, made by H. J. and F. E. Goldsmith, allowing her $10 weekly and $100 for counsel fees.

The Rinaldos have been married since December, 1910. Last month the motion picture actress began a suit for separation on the grounds of cruelty and failure to support. In her affidavit in support of her motion for temporary alimony, Mrs Rinaldo stated: "My husband used to sleep all day, while I went out looking for work."

FRISCO BENEFIT RAISES $6,000

SAN FRANCISCO., Cal., July 3.—The Actors' Fund benefit, which took place yesterday at the Columbia Theatre, was a great success and the sum of $6,000 was added to the funds of the organization.

All the stars booked to appear were on hand when the time came. They included Henry Miller, Ruth Chatterton, Thomas Wise, William Courtney, William H. Crane, Marjorie Rambeau, Otis Skinner, Blanche Bates, Crane Wilbur, Ruth St. Denis, The Alcazar Stock Company, in an act from "Be Calm Cammilia," Arthur Maitland, Evylyn Varden, Marshall Birmingham, Harry Hines, Lloyd and Wells, and Madge Maitland, Eddie Horton, Mme. J. Gustin Ferrier, Andre Ferrier, Fanchond and Marco, and Stella Deshon. One of the numbers on the program was the Conan-Lambs-Lambol sketch, "The Farrell Case."

"EAST IS WEST" DOING $15,000

"East is West," despite the hot weather, is doing around $15,000 a week business and looks to be good for the rest of the Summer at the same rate. The Astor, where it is housed, is probably the most expensive of the Shubert houses to keep up, and a show must play to around $10,000 a week to break even. It was said last week that it will probably never hit the cut-rate rack, the road offering bigger money when it reaches that stage.

GOING BACK TO HIPPODROME

Murdock Pemberton, amusement director in Luna Park, Coney Island, will again next season be with the Dillingham forces at the New York Hippodrome. For several years he was assistant to Mark Luescher in the publicity department at the Hippodrome, and forsook his position at the outbreak of the war to take the position of Ensign in the Navy.

FRIARS HAVE THREE THEATRES

The Friars Amusement Company, a corporation formed several months ago by Charles Robinson, has leased and is now operating three theatres in New Jersey. All are devoted to the showing of pictures. Elliot Foreman is manager.

CHICAGO EVENING POST GOING AFTER THE SHUBERTS

Representatives Start Investigation of All Business Transactions in Windy City and Will Then Follow Same Tactics in Other Cities in Defending Libel Suits

CHICAGO, July 7.—Preparations are being made here by *The Evening Post*, owned by J. E. Schaefer, to give the Shuberts a run for their money when they bring their six libel suits, totaling $1,200,000 in alleged damages, to trial. No date has been set ,as yet, but it is expected that an effort will be made to get a hearing on the first of them soon after the Fall term of court convenes.

During the last month, representatives of the paper have begun a systematic scrutiny of the history of the Shuberts ever since they first came to Chicago, examining into every deal through which the managers either disposed of or acquired new Chicago holdings and by which they rent or let theatres. It is said that, after this is completed, the investigation will extend to other cities, where the methods of the managers in employing players and transacting all other business, will be looked into.

The actions against the *Evening Post* grew out of a story printed in the paper wherein it was stated that the houses controlled by the Shuberts could be in better sanitary condition. Back of that, however, was a controversy between the managers and Charley Collins, the dramatic critic, which started when he rapped one of their shows and they barred him from the theatre. The story about the condition of the houses soon followed and then the summonses were served.

The matter is of great interest to all theatrical managers here as, if the *Post* goes into the case deeply and thoroughly, there is a likelihood of much interesting testimony being presented.

COBURNS SUED ON NOTES

That the Coburns have split with their erstwhile friend and backer, Anderson T. Herd, the wealthy shipping man who furnished them with part of the money, said to be in the neighborhood of $5,000, with which to produce their current success, "The Better 'Ole," was revealed last week, when nine suits were filed simultaneously against the Coburns in the Ninth District Municipal Court by T. Garland Tinsley, the Baltimore ship owner and banker, who claims an aggregate of $9,000 alleged to be due on notes he discounted for Herd.

The notes were given by the Douville Corporation, which produced the show, and were endorsed by the Coburns when they bought out Herd's interest in "The Better 'Ole" last March, the latter receiving, it was reported, close to $100,000 from the Coburns for the stock held by him in the producing corporation.

Besides the cash which the Coburns paid to Herd last March there were more notes which figured in the transaction, but these were paid. Nine notes for $1,000 each, payable three months after date and all due last month, figure in the suits started by Tinsley through H. J. and F. E. Goldsmith, his attorneys.

All told, it is reported, Herd received an aggregate of $25,000 in notes. These he discounted with Tinsley, who is said to be an intimate friend of his. The nine notes, totaling $9,000, are the balance of the notes which, it is alleged, remain unpaid. The reason the Coburns failed to pay them, it is reported, is because they claim to have had an arrangement with Herd whereby the latter was to be charged certain expenses in connection with the four road companies of "The Better 'Ole" which the Coburns sent on tour throughout this country and Canada last season, the last one of which closed in San Francisco several weeks ago, De Wolf Hopper being featured.

It is the differences arising out of the expenses entailed by these road shows, it is reported, which caused the Coburns to let the nine remaining unpaid notes endorsed by them go to protest, for they contend that the amount due them from Herd through the expense arrangement and which Herd apparently feels he is not obligated to pay would considerably offset the amount alleged to be due on the notes which the latter transferred to his Baltimore friend.

The Coburns have as yet not filed any answer to the complaints in which Herd is also denominated as one of the defendants and in which Mrs. Coburn figures as Ivah Wills Coburn, a name by which she is known only to her intimate friends.

MOROSCO STARTS SEASON

LOS ANGELES, Cal., July 3.—Oliver Morosco last Sunday began his 1919 season of new plays with the production of "Civilian Clothes," a three-act comedy by Thompson Buchanan. It is not a war play, but its story begins where the war left off.

Captain McGinnis, of the American Expeditionary Forces, marries a nurse girl in France. The bride is a society girl and had been fascinated by the captain, his uniform and the fact that he had performed one of the most desperately brave acts of the war.

Upon her arrival home, the snobbery of Mrs. McGinnis crops out and she decides to keep her marriage a secret. This decision becomes more fixed when her husband arrives in civilian clothes and she notes that he does not appear as she had pictured him. It takes the Captain three acts to win his wife, but he finally succeeds.

The play is built for laughing purposes only and if its reception here can be taken as a criterion it fulfills its mission.

The play was staged by Fred J. Butler, with the assistance of the author.

Thurston Hall played the Captain and Eleanor Woodruff the girl he marries. Others in the cast are Harland Tucker, Arline Griffith, Alfred Whitman, Roscoe Karns, Lillian Elliott, Dora Mae Howe, Joseph Eggenton, Marion Vantine, Leta Nelson, James Corrigan, Russ Dudley, Harry Duffield, May Hanna and Charles Buck.

GLOBE SHOW CAST CHANGES

Florence Bruce was promoted by Charles Dillingham last week from the chorus to a regular part in the "She's a Good Fellow" show at the Globe Theatre. She is playing the part of *Zizi*, which was played by Virginia O'Brien until the latter left the cast last week to rest before beginning rehearsals of a part in "The Royal Vagabond" for next season.

Olin Howland and Florence Edney have also left the cast of "She's a Good Fellow," the former, who is going to do some work in motion pictures before going into a new musical show for next season, being succeeded by Bobby Higgins, and the latter, who has signed up with A. H. Woods for next season, being succeeded by Ina Brooke.

ZOE BARNETT COMING EAST

SAN FRANCISCO, July 5.—Zoe Barnett, who has been singing in opera along the coast is to leave for New York soon, where she will appear next Fall in the leading role of "Take It From Me." She succeeds Vera Michelena. Her last appearance in the East was in "The Kiss Burglar."

LEASES THE BURBANK, ON COAST

LOS ANGELES, July 7.—A. R. Pelton, recently President of the Inter-Mountain Theatrical Circuit, last week signed a ten-year lease on the Burbank Theatre. Cal F. Hunter represented Mrs. Flora W. Griffith, the owner. Five applications had been filed for the lease and these had included two New York managers, but Pelton was given the preference.

It is the intention of the latter to completely remodel and renovate the old theatre and to make it fully as modern as any other local house. The policy will be to present musical comedy on a high standard, with eastern casts.

The new lessee of the Burbank, who left Denver, coming to this city last October, has had considerable theatrical experience and is a man whose knowledge of the show business is large. He was formerly in charge of a chain of 126 houses and managed simultaneously ten road shows. He intends to give the local public first class shows, things which have been rare here, others taking advantage of a pleasure-seeking populace, which patronized poor attractions, since there were no others.

KING PUTS ON NEW SHOW

SAN FRANCISCO, July 7.—Will King and his entertainers, forty-five in number, opened their new program at the Casino yesterday, with "Honey Love," a musical revue in three scenes. The change of vaudeville at the theatre brought six acts from the Ackerman and Harris circuit in conjunction with the King production.

Jane O'Rourke and a company of three offer a dramatic sketch called "Two-fifty." Hi Mayer, Napier and Yvonne, Hudson Sisters, Louis Hart, and Anderson and Goines, complete the program.

WALTER JORDAN TO SAIL

Walter Jordan, of Sanger and Jordan, is scheduled to sail for London on the *Mauretania* this week. This will be his first trip to Europe since the war started in 1914, and he is going to acquire plays from some of the European writers and dramatists, whom he has represented here. He will remain in Europe about two months and may visit Germany to make arrangements with authors and dramatists there for the production of some of their plays here when the ban is removed.

OWEN MOORE CAUGHT SPEEDING

LOS ANGELES, July 7.—Owen Moore, husband of Mary Pickford, and motion picture actor, was arrested for speeding here last week on the Santa Monica Boulevard. He is charged with driving at a rate of thirty-six miles per hour and had been arrested several weeks previous.

DOROTHEA SADLIER
Featured Comedienne with Irwin Rosen's "Kiss Me"
Exclusive Management
Edgar Dudley, Inc.
Strand Theatre Bldg.

ENTERTAINED FIGHT FANS

TOLEDO, O., July 4.—Toledo's movie houses made great preparations for the entertainment of fight fans who journeyed to this city to see the Willard-Dempsey fight, several of the theatres giving midnight shows on Thursday and nearly all of the others running their shows until the wee sma' hours of Friday morning.

The Alhambra show ran till nearly 2 o'clock. Loew's Valentine gave a special performance commencing at 10:30 p. m. and running two hours. The Empire and the Saxon Auditorium also gave midnight shows.

The attractions at the various theatres were: Empire, "The Winter Garden Girls" (burlesque), and at the Saxon Auditorium, "The Smarter Set" (musical girlie show).

At the leading movie houses the films shown were Adams, "The Red Glove"; Alhambra, "Yankee Doodle in Berlin," with the Bathing Beauties in person; Artcraft, "The Perils of Thunder Mountain"; Colonial, "Are You Legally Married"; East Auditorium, "Out of the Fog" Nazimova); Hippodrome, "Bare-Fisted Gallagher" (Desmond); Loew's Valentine, "The World to Live in" (Alice Brady); Lyric, "Hearts of Men" (Beban); Orient, "The Painted Lily" (Enid Bennett); Princess Paramount, "Secret Service" (Warwick); Priscilla, "The Tiger's Trail"; Star, "The Renegade," "The Demon's Shadow" and "The Heart Punch," with Jess Willard.

Among the bright lights of the stage attracted to this city by the fight were: George M. Cohan and a party of Friars, Ethel Barrymore, accompanied by her husband, Russell Colt; Douglas Fairbanks and Charlie Chaplin.

MARRY ON A DARE

Upon a dare, three months prior to the date set, Jane Salisbury, a motion picture actress, and Julian Noa, director of a musical stock company in Salem, Mass., were the participants in an early morning wedding June 29.

The couple were at one of the Lights' Saturday night hops when Jim Morton and a few of the other Freeport "cutups" started ragging them about getting married. Their tactics so enraged Miss Salisbury and Noa that they finally begged some one to find a minister. This was an impossibility, but Caryll Fleming stated that he knew a Justice of the peace who would do the honors. The Justice was called up at his home in Wantagh, L. I., and arrangements made to have the ceremony performed immediately. Fleming and Walter Muller accompanied the couple to the home of the Justice where they were married at 1:40 A. M. on the morning of June 29.

After the ceremony, the wedding party returned to the Lights clubhouse, where "high-jinks" were in order until six in the morning. Among some of those who participated in the gaieties were Paul Morton, Naomi Glass, George W. Barry, Jim Diamond, Sybel Brennan, Jack Hanley, Mr. and Mrs. N. E. Manwaring, Bert Kalmer, Harry Puck, Frank Westphal, Sophie Tucker, Gus Van, Joe Towle, J. C. Morton, Tommy Dugan and Frank Tinney. Following the wedding breakfast the couple left on their honeymoon trip, to be spent in Vermont.

CORNELL HAS TWO SHOWS

Charles Cornell will put into rehearsal two new musical comedies next month which will play the South and Northern week and semi-week stands. One is entitled "The Prince of Broadway," by Harry Swift and Jean Wells, the other is called "Getting Married," by Will Morris and Harry Shaeffer. Both shows will have a cast of thirty people. The former will open at Newport News, Va., Sept. 7, and the latter will have its opening in the South during October.

"CAESAR'S WIFE" STARTS

Chas. Dillingham has in rehearsal at Unity Hall the company which will present "Ceaser's Wife," an English production. After a few weeks on the road the show will have its New York premier.

PROHIBITION'S FIRST WEEK HITS MIDNIGHT SHOWS HARD

Ziegfeld's "Midnight Frolics" and Gest's "Midnight Whirl" Both Find Drop in Receipts—Some Patrons Bring Liquor—Nine o'Clock Show May Be Given up

Prohibition, last week, hit the two roof shows, Ziegfeld's "Frolics," atop the New Amsterdam Theatre, and Morris Gest's "Midnight Whirl" show, atop the Century Theatre, a wallop from which those who are familiar with the situation say, they will never recover unless the stuff that used to bring "sunlight within" is again permitted to be sold.

The more or less scanty crowds that patronized these shows last week is proof sufficient that they will have to offer something in place of liquor—either a liquid substitute with a "kick" or else some animate form of entertainment with a new thrill—if they hope to survive the blight that liquor's passing portends.

Of course, the hot weather of the last few days had something to do with the falling off in patronage at the roof shows, which always has been the case in the Summer time and is, therefore, not unexpected. But, never before, not even during the "flu" period of last Winter, has business dwindled to the extent it did last week.

Some knowledge of the extent of the falling off in business atop the Century may be gleaned from the admission of John Henry Mears, manager of the "Midnight Whirl," early this week that patronage was diminished by "at least ten per cent" and the cafe receipts had fallen off 35 per cent. These figures, it must be remembered, are "conservative" estimates, given out at this time with an eye to the effect their publication migh create. Even so, in round figures, it means a loss to the Century of approximately $7,000 weekly.

Atop the New Amsterdam, Victor Kiraly, manager of the "Frolics," refused to commit himself about the drop in business. But it is known that the nine o'clock show has received a bad setback in point of patronage and business done through the cafe run in connection with the show. And it is even rumored that Flo Ziegfeld is contemplating the elimination in the near future of the nine o'clock show altogether and running the roof with but one show, as formerly, this latter being at the suggestion, it is said, of A. L. Erlanger who, with his partner, Marc Klaw, is interested in the roof shows with Ziegfeld.

An interesting sidelight on the effect of prohibition atop the New Amsterdam was revealed last Friday night, when patrons at two separate tables were seen drinking whiskey which they had brought with them in small bottles. Their tables laden with bottles of ginger ale, the people were seen pouring whiskey which they had brought with them into long narrow glasses and then adding the ginger ale, which made them ginger ale highballs, as of yore.

It is said that should this practice become common at either or both of the roof shows, the managements will accept the "inevitable" and even tacitly encourage it, for it means the survival of the roof-show business.

BIG PAGEANT DRAWS CROWDS

COLUMBUS, O., July 5.—"The Wayfarer," the religious pageant feature of the Methodist Centenary now being held in this city, is being staged at the Coliseum to 8,000 persons nightly.

The work is a Biblical production resembling the "Passion Play." It breaks all precedents of denominations and defies all dramatic art rules. But still it is packing the Coliseum every night and each performance sees thousands of disappointed persons unable to gain admittance. The Rev. J. E. Crowther developed the theme and acts as interlocutor. The music is directed by Prof. W. J. Croft, of Columbia University, and is furnished by the combined Cincinnati and Chicago symphony orchestras. The piece begins with the crash of war, depicting the outbreak of the conflict in Europe. Impressive action follows—peals of thunder, roar of guns, roll of drums, blare of bugles, scream of shells and the hiss of liquid fire. Then follows a scene of desolation consequent upon the war. The Wayfarer appears, a lonely figure, voicing his depression. Understanding, whose part is taken by a woman, leads him into Babylon and shows him the discouragement of the people there who have been promised great things, but have not yet realized them.

The second episode pictures the life of Christ, his uprising, his triumphal entry into Jerusalem, the Crucifixion and the Resurrection.

The third episode represents "The Conquest." At the beginning the Wayfarer committed himself to the programme of world conquest. Then he turns to spiritual things, and the ultimate triumph of Christianity is shown in nine scenes, until in the final all the nations of the earth assemble to pay tribute to Christ.

START REHEARSALS MONDAY

"Too Many Husbands," W. Somerset Maugham's three-act comedy, which A. H. Woods is about to produce, will be placed in rehearsal next Monday, and is scheduled to open at the Hudson Theatre about the middle of next month.

HAS GOOD BOOKINGS

BALTIMORE, Md., July 7.—The Auditorium of this city has a most promising list of attractions for its patrons. Among the many shows that will be seen here are Al Jolson, in "Sinbad"; "Monte Cristo, Jr.," "Some Time," "Somebody's Sweetheart," "Tumble In," "Good Morning, Judge," "Up In Mable's Room," "Take It From Me," "East Is West," "Thirty-nine East," "Toby's Bow," "Please Get Married," "Friendly Enemies," "Tea For Three," "Forever After," "The Woman In Room 13," "Maytime," "Adam and Eva," "Oh, My Dear" "See You Later," "The Light of the World," "Lombardi, Limited," "The Little Journey," "The Fortune Teller," and Robert B. Mantell, Walker Whiteside, William Collier, Walter Hampden, William Hodge and Guy Bates Post in new offerings.

BAGGAGE PREVENTS ACT OPENING

Bill Rogers complained to the N. V. A. on Monday that, owing to the error of a baggage man of the West Shore Railroad, he was unable to open his act at Proctor's Newark Theatre. Rogers checked his trunk from Albany on Sunday night to Newark. When he arrived the baggage agent informed him that the trunk had arrived there, but had been reshipped to Newark, New York. As a result, Rogers was unable to open, and requested Secretary Chesterfield to enter a claim with the railroad company for his loss of work through their alleged neglect.

M'LLE ELMINA VERY ILL

M'lle Elmina is dangerous ill with influenza in Buenos Ayres, Argentina, S. A. An epidemic is widespread and all places of amusement in Buenos Ayres and Montevideo are closed, according to cables received by Richard Pitrot, the impresario, early this week.

"SINBAD" OPENING SET

PHILADELPHIA, Pa., July 7.—Al Jolson, the blackface comedian who has created such a hit in "Sinbad," will be seen in this city with his show, which opens at the Sam S. Shubert Theatre on Labor Day.

FRIARS NAME OUTING EVENTS

For the Friars' Outing, which will be held at Karatsony's, Glenwood, Long Island, on July 17, the following events have been announced: a clam-bake, athletic contests, baseball game, aquatic sports and swimming races. Prizes will be given to the winners of events.

The charge will be $6 for each person, tax included, this rate prevailing for both members and guests. The committee in charge includes George S. Dougherty, chairman; D. Frank Dodge, in charge of scenery and transportation; Leo Frank, edibles and drinks; John J. Gleason, athletics; Fred Block, entertainment; S. Jay Kaufman, publicity; Henry Clive, announcer; Irving Meyers, baseball; Charles Mercer, swimming races, and Harley Knoles, aquatic sports.

GET LOEW TIME

Tom Jones has started a number of his acts on a tour of the Loew Circuit for periods running from twenty to thirty-five weeks. Among some of those which he placed are Billy Quirk, who opens at the American to-morrow; Faber and McGowen, who start to-morrow in Boston; Weston and Peggy, who begin their season at the Boulevard on July 21; Fatima and Company, opening at the Metropolitan, Brooklyn, tomorrow; Musical Christies, who started at the Avenue B, on Monday; Pearl Sindilar and Company, who get under way at the Lincoln Square to-morrow and Bicknell, the Clay Modeller, who begins his tour at the Grand in Atlanta next week.

"JERRY IN MEXICO" OPENS

HALIFAX, July 7.—"Jerry in Mexico, a new show written by Frank G. King, recently opened here. The Bates Musical Comedy Company is presenting it at the Gaiety Theatre. King and Rose are included in the cast and others in it are Jimmie Evans, Dora Davis, John Fagan, Marty Dupree, Will Locker, Fred Martell and a chorus of seven.

PLAYS RETURN DATE

PITTSBURGH, July 7.—"The Smarter Set" opened here tonight at the Pershing, playing a Summer return engagement, something that has not happened here in fifteen years. It played twelve performances here only a few weeks ago. Salem Tutt Whitney and J. Homer Tutt head the cast.

U. S. PROFITS FROM FIGHT

WASHINGTON, July 5.—The Government revenue on the Willard-Dempsey fight, it has been estimated here, will total about $100,000. The 50 per cent. taken from the gain made by each ticket speculator will serve to increase that total by some thousands.

BILLY GLASON

Playing the Keith Vaudeville Circuit in "Just Songs and Sayings."

DATES AHEAD

"Oh, My Dear"—Comstock and Gest, opens Atlantic City, July 14.
"Curiosity"—J. S. Tepper, opens Asbury Park, July 14.
"Midnight Frolic" (New Edition)—Opens New Amsterdam Roof, July 14.
"One a Minute"—Fred Jackson, opens Washington, D. C., July 14.
"Hitchy Koo"—Raymond Hitchcock, opens Boston, July 15.
"The Red Dawn"—Shuberts, Stamford, Conn., July 21.—39th St. Theatre, New York, Aug. 4.
"See Saw"—Henry W. Savage, opens Boston, Aug. 2.
"Not To-night, Josephine"—A. H. Woods, opens Atlantic City, Aug. 4.
"Chu Chin Chow" (2nd Edition)—Comstock and Gest, opens Century Theatre, Aug. 4.
"Buddies"—Selwyn and Company, opens Stamford, Aug. 4.
"The Challenge"—Selwyn and Company, opens Asbury Park, Aug. 4.
"Too Many Husbands"—A. H. Woods, opens Hudson Theatre, Aug. 11.
"Nell O'Brien's Minstrels"—Opens Poughkeepsie, Aug. 11.
"A Pearl of Great Price"—A. H. Woods, opens Stamford, Conn., Aug. 12.
"Breakfast in Bed"—A. H. Woods, opens Stamford, Conn., Aug. 12.
"The Challenge"—Selwyn and Company opens Selwyn Theatre, Aug. 12.
"Buddies"—Selwyn and Company, opens Boston, Aug. 12.
"Adam and Eva"—Comstock and Gest, opens Longacre, N. Y., Aug. 18.
"The Bashful Hero"—A. H. Woods, opens Bijou Theatre, Aug. 18.
"Little Love Birds"—A. H. Woods, opens Atlantic City, Aug. 25.
"Just a Minute"—John Cort, opens Atlantic City, Aug. 26.
"Lady Tony"—A. H. Woods, opens Stamford, Conn., Aug. 29.
"Little Love Birds"—A. H. Woods, opens Eltinge Theatre, Sept. 1.
Friars' Special Meeting—Sept. 5.
"The Girl in the Stage Box"—A. H. Woods, opens Washington, September 7.
"The Little Whooper"—Abe Levy, opens Atlantic City, September 15.
"Seven Miles to Arden"—Oliver Morosco, opens Little Theatre, Oct. 1.
Sothern and Marlow open in "Twelfth Night," at 44th Street Theatre, Oct. 5.
"The Luck of the Navy"—Comstock and Gest, opens Manhattan Opera House, Oct. 6.
"The Unknown Woman"—A. H. Woods, opens Washington, Oct. 6.
Society of American Singers, William Wade Hinshaw, opens Park Theatre Oct. 13.
"Aphrodite"—Comstock and Gest, opens Century Theatre, Nov. 1.
Chicago Opera Company, opens Chicago, Nov. 18.

INSTALL LIGHTS OFFICERS

The Lights held their fourth annual election at the clubhouse in Freeport last Sunday afternoon. There was no opposition to the ticket placed in the field by the nominating committee, and the following were elected to office for the ensuing year: Angel, Frank Tinney; aide de camp, Al. Von Tilzer; treasurer, Frank Kaufman; secretary, N. E. Manwaring.

The Board of Governors chosen include: J. Francis Dooley, Billy Murray, Jack Welch, Harry Puck, W. M. Riordan, Sonny Barkus, S. M. Summers, Victor Moore, Harry Von Tilzer, Charles Middleton, Tom Dugan, George Barry, George McKay, Bert Kalmer, J. B. Isaac, James Diamond, George Whiting and Lew Kelly.

The new officers were installed immediately after the ballots were cast by Secretary Manwaring. The first meeting of the new board of governors will be held on Sunday afternoon.

ROTH AND ROBERTS SPLIT

CHICAGO, Ill., July 5.—The vaudeville team of Roth and Roberts was dissolved here last week. Sam Roberts will, hereafter, appear with Charles Burkhart in a two man talking act, while Irving Roth will continue to play as a "single." Roth has been booked for a tour of the W. V. M. A.

NEW ACT OPENS

"Thicker Than Water" is the title of a new sketch which Rosalie Stewart presented out of town last week. The offering was written by Orrin Breiby, author of "$5,000 a Year" and "Do Men Gossip." In it are Ida Maye, Al Williams and Bob Dale. The turn as directed by Bert French.

FORM NEW PARTNERSHIP

The firm of Lillian Ward, in the Putnam Building, stopped doing business, and on June 30, the firm of Ward and Robi Co., Inc., started in the same offices.

FROHMAN INTEREST IN K. & E. SYNDICATE REMAINS UNCHANGED

Famous Players' Acquisition of Part of Legitimate Firm's Holdings, Did Not Include Share in Booking Combine. Many New Productions Planned.

The interest of Charles Frohman, Inc., in the Klaw & Erlanger Booking Syndicate, which has been held by the former ever since the affairs of the late "C. F." were made into a corporation at the time of his death on the "Lusitania," will not, as has been reported, be transferred to the Famous Players-Lasky film people under the deal by which the latter last week obtained an interest in the Frohman holdings. This interest, like that of all the other stockholders in the K. & E. booking syndicate, is very valuable and, if it had passed as part of the deal with F. P.-L., would have given that picture firm a hold upon the booking contracts of many producing managers.

It was reported during the week that the Zukor interests paid $700,000 for their share in the Frohman enterprises, but, from a reliable source, it was learned that no financial consideration was involved in the transaction and that the deal was similar to the Moss and other Famous Players-Lasky operations, where there was an interchange of corporate stock only.

The new alliance will give Charles Frohman, Inc., an opportunity of presenting many more productions a season than under the old regime, and the capital required will be supplied by the motion picture crowd. The Zukor people will also build and operate under the Frohman banner a number of legitimate theatres throughout the United States and Canada. These houses will be similar to the Empire and Lyceum theatres in New York and will be conducted along the same lines.

The benefits to be derived by the picture people through gaining an interest in Charles Frohman, Inc., are said to be beyond comprehension. They will be given their selection, for one thing, of from 750 to 1,000 plays in the Frohman collection of plays already or to be produced. The Frohman library is said to be the most valuable play library in the world, for all of the plays produced by the concern since the late "C. F." entered the production field, with the excepton of those already picturized by the Mutual Film Corp., or those which have been restricted by their authors, will be turned over to the picture people. Of course, some of these plays may not be found adaptable for screen production, but, it is figured that between 450 and 500 of them can be picturized. Should the F. P.-L. interests have been compelled to buy the film rights for these productions in the open market it is claimed that a sum running into several million dollars would have been necessary to carry out the deal.

While Charles Frohman was alive a number of his plays were turned over to the Mutual Film Corp. for screen production. However, these did not prove as popular as the stage productions and did not bring the financial returns expected of them. Among the plays produced by the Mutual were "The Beautiful Adventure," "The Unforseen," "My Wife" and "The Runaway."

Of the Frohman stars, which include Maude Adams, Ethel Barrymore, William Gillette, Otis Skinner and Murdock and others, all have appeared on the screen with the exception of Miss Adams and Mr. Skinner. Endeavors have been made in the past to obtain Miss Adams to appear in pictures, but all such proffers were declined by the late "C. F.'s" favorite. Skinner was to have appeared last season in a film version of "Kismet," but was unable to do so on account of illness.

Neither will the transaction change the status of the theatrical contracts of these stars with the Frohman concern in any respect. All these contracts call only for the "stage appearance" of the stars, and no effort will be made to compel them to appear on the screen in their successful stage productions. However, it is said that should they decide to appear on the screen, the Famous Players-Lasky Corporation will be given first call upon their services.

The picture people will also have first call for screen purposes on all of the material supplied by such authors as Sir James M. Barrie, Sir Arthur Wing Pinero, George Bernard Shaw, Henry Arthur Jones and other authors who are at present under contract to give Frohman, Inc., their plays. This arrangement will give them the opportunity of presenting on the screen the highest calibre of dramatic offerings. It will also give them the opportunity of having their celebrated picture stars make their debut on the speaking stage under the most advantageous circumstances. Many picture stars have not had any stage experience whatsoever and, should they appear in vehicles provided by the Frohman authors it is expected that their way to popularity in the dramatic field will be made much easier.

The Famous Players-Lasky people also have a number of picture stars who have never appeared on the speaking stage at all, and it is figured that, should they be given an opportunity to play a role in original productions which prove successful, their screen value will have been greatly enhanced. Among some of the screen stars who will be given this opportunity will be Mary Miles Minter, Constance Binney, Marguerite Clark, Dorothy Gish, Wallace Reid, Bryant Washburn, Enid Bennett, Dorothy Dalton and Doris May.

With respect to the productions in the Lyceum and Empire theatres, in New York, no change will be made in the present plans of conducting these houses, as David Belasco has an interest in both and is, therefore, to be considered and dealt with as to the booking of productions there.

Mr. Zukor will be the president of the Frohman enterprises and Al. Hayman will continue as executive head of the concern in the capacity of general manager and treasurer. Hayman left last Saturday for England, where he will adjust the Frohman foreign producing interests and theatres to the new policy of the concern. He intends to establish more extensive associations with foreign authors and artists. His trip will be of several months duration. In respect to the deal, Adolph Zukor had the following to say:

"In entering the field of the legitimate drama, the Famous Players-Lasky Corporation has acquired for Paramount-Artcraft Pictures an almost inexhausible supply of the finest dramatic material. The finest of our motion picture productions will be given stage presentations.

ISSUE NEW CONTRACT

(*Continued from page 3.*)

theatres mentioned in paragraph "1" are a part, the manager herein may terminate this contract.

11. SPECIAL—

In Witness Whereof, the parties hereto have hereunto set their hands and seals the day and year first above written.

.....L.S.
.....L.S.

A "Special Notice," attached to the new contract is as follows:

Special Notice.—No statement or promise by the manager or his representative or the artist, or his representative concerning the artist's position on the bill, dressing room, advertising or any other thing whatsoever shall be binding on the artist or the manager unless clearly endorsed in writing on the face of this contract.

TYLER HAS NEW STAR

ATLANTIC CITY, N. J., July 7.—One of the warmest welcomes ever given a premiere at the Apollo Theatre was accorded tonight to "Clarence" Booth Tarkington's new comedy of characters, which was presented by George G. Tyler for the first time on any stage. Every act, right from the first, called forth round after round of applause so insistent that the curtain had to be raised many times before the clamorous multitude which packed the theatre could be satisfied.

This new comedy is perhaps the most charming play seen here since Barrie's, "Dear Brutus," bringing with it Alfred Lunt, until last night comparatively obscure, and the adorable Helen Hayes, who creates such a sensation in New York in the role of the Dream Child in the above mentioned play. Mr. Lunt, last night, rose to stardom in one bound. His personality is at once unique and thoroughly captivating.

Mr. Tarkington, who built this new comedy, specially for Alfred Lunt's use, has written a very delightful and altogether charming vehicle. It is a play of moods and characters, rich with wholesale comedy, and almost flawless in its psychology and technic. The story is a typical Tarkington fable, keen in its character analysis, witty and well turned.

Clarence is a discharged soldier who comes to the office of Mr. Wheeler, "A Specialist in Dollars," to get a job. Unwittingly, he hears all the family scandal as told by two refractory adolescents, a daughter and a son. Because he can drive army mules without swearing, Mr. Wheeler gives him a position in his home as a sort of secretary. Clarence, by fixing the heating apparatus, tuning the piano, repairing leaky pipes, and turning the very young daughter's attention from a grass widower much older than herself, eventually wins the affection of all. It is then that a mild but very amusing surprise is sprung, which is best left for explanation to the stage.

In the end, all comes out all right, and only the romantic daughter suffers. Her little moment is tragedy to her, but comedy of the finest type to the audience.

Mr. Lunt's methods are quite indescribable. In effect he is thoroughly charming, deft in comedy, and so genuinely convincing that one's admiration goes out to him without apparent reason.

Others in the cast are Mary Boland, Susanne Westford, George Howell, Glenn Hunt, Phoebe Foster, Jane Corcoran, Sydney Tour and Frank Connor.

"THE STORM" IS STRONG

ATLANTIC CITY, N. J., July 8.—George Broadhurst's new play, "The Storm," by Langdon McCormick, was presented for the first time last night at the Globe Theatre here, and, despite its unclipped condition, was well received. The play is notable chiefly for its scenic effects, which include a rather wonderful snowstorm, and a remarkable forest fire.

The fable is melodramatic in construction, involving two men who are out in the northwest woods. To their cabin comes a smuggler and his daughter. The smuggler has been wounded by Revenue officers and soon dies. The story then concerns itself with the character development of the two men who both hope to possess the girl. One, a rugged woodsman type, really loves her, the other desires only to exploit her.

The forest fire, a sort of test for both, reveals the meanness of the one and the nobility of the other. In the end, the girl choses the right one and the other returns to civilization's haunts. The play is not yet in its best form, the last part being played without its proper scenery. It has attention value, however, and the story is rather vivid. Much will be done with it, no doubt, before it sees its Broadway premiere.

In the cast are Edward Arnold, Robert Rendel, Charles Henderson, Max Mitchell, and Helen Mackellar.

SULLIVAN LEFT $3,625

ARLINGTON, Mass., July 5.—According to Probate Judge Chamberlain, who placed a valuation on the property, the estate of the late John L. Sullivan amounts to $3,624.71.

READY TO HELP MEMORIAL

On Dec. 5, when the Actors' Fund Memorial is held, the following New York City managers will give special matinees at their theatres: H. S. Jacobson, Astor; Harry J. Walker, Belasco; Lyle D. Andrews, Belmont; D. M. Cauffman, Bijou; Jed F. Shaw, Booth; Thos. W. Broadhurst, Broadhurst; Michael Selwyn, Bronx Opera House; William G. Norton, Casino; W. G. Rowland, Central; William Oviatt, Century; Richard Dorney, George M. Cohan Theatre; Budd Robb, Cohan and Harris; T. J. Taaffe, Comedy; Bernard Klawans, Cort; William F. Muenster, Criterion; Arthur Barney, Eltinge; W. G. Newman, Empire; Leonard Gallagher, Forty-fourth Street; Charles A. Miller, Forty-eighth Street; O. D. Bailey, Fulton; Charles Burnham, Gaiety; Lawrence Laughner, Garrick; Bruce Edwards, Globe; Bernard Gallant, Greenwich Village; Howard Schnebbe, Harris; A. C. Robinson, Henry Miller's Theatre; Charles Dillingham, Hippodrome; Howard Schnebbe, Hudson; H. G. Somers, Knickerbocker; Bartley Cushing, Lexington; J. W. Mayer, Liberty; Comstock, Anderson and Weber, Longacre; W. W. Walters, Lyceum; Sidney H. Brodie, Lyric; F. A. Miller, Manhattan Opera House; George J. Appleton, Maxine Elliott's Theatre; Giulio Gatti-Casazza, Metropolitan Opera House; E. V. Giroux, Morosco; Malcolm Douglas, New Amsterdam; Leonard Gallagher, Norah Bayes' Theatre; Lawrence Anholt, Park; William A. Brady, Playhouse; Brock Pemberton, Plymouth; F. Ray Comstock, Princess; Leo Weissberg, Republic; Mack Hilliard, Selwyn; Edward Long, Shubert; A. Lighton, Shubert-Riviera; Harry Cort, Standard; R. F. Ronchetti, Thirty-ninth Street; Lyle G. Andrews, Vanderbilt, and Stanley Sharpe, Winter Garden. There will also be a special matinee at the Little Theatre.

In addition to the theatrical people who will lend their assistance to the memorial, a committee of leading men in the financial district has been chosen to help in the work.

It includes James S. Alexander, Benjamin Strong, George Gordon Battle, William ,Sloane Coffin, Joseph F. Cullman Colonel Harry Cutler, William G. McAdoo, Charles E. Leydecker, William Fellowes Morgan, Morgan J. O'Brien, George W. Perkins, Dr. Herbert Putnam, Walter E. Frew, Cleveland H. Dodge, Jules S. Bache, Guy Emerson, Albert H. Wiggin, Felix M. Warburg, James N. Wallace, Mortimer L. Schiff and Louis J. Robertson.

All of these men have helped in government drives or assisted materially in other movements of national importance. Their assistance will prove of value.

JACKSON HAS NEW PLAY

George Marshall will present a new play for the first time, next Monday, in Washington. It is a farce called "One a Minute" by Fred Jackson, author of "La, La, Lucille." Eileen Wilson and Earle Fox will play the leads and will be supported by Mrs. Jacques Martin, Leah Winslow, Walter Morrison, Edna Bates, Rita Romilly, Eleanor Hart, James Dyrenforth, Joseph Sweeney and Lynn Overman.

MUSICIANS SETTLE AGAIN

The musical committee of the United Managers' Protective Association adjusted more differences with the Musicians' Union last week. They agreed to pay the men in dramatic houses $30 instead of $27 and those in musical comedy houses $38 instead of $33 a week. The new scale went into affect July 1. No settlement had been made regarding the wage of the traveling musicians.

DIVORCED; GIVES PARTY

CHICAGO, Ill., July 3.—Isabel O'Madigan, who was divorced recently from James W. Ashley, gave a luncheon at the Blackstone Hotel last week to members of the Scandal company in honor of being free.

NEW ANIMAL ACT OPENS

Perry and Gorman have a new animal act called "Captain, the Horse with the Human Brain." The animal is a prize winner of the Frisco Exhibition of 1915. It opens at Poughkeepsie this week.

VAUDEVILLE

LIGHTS TRIM N. V. A.'S IN BALL GAME

PLAY AGAIN SATURDAY

The Lights just mopped up the National Vaudeville Artists' baseball team last Sunday in their encounter at Lights Field, Freeport. The score was 12 to 10, and the N. V. A. boys were very much humiliated by their trouncing, for, up to the seventh inning they had the game "sewed up," when Sheppard, who was in the box for them, blew up and allowed five runs to be put across the "pan" before Manager Thorn took him out. Brown, who succeeded him, pulled the team out of a bad hole and only allowed two runs to be scored in that inning and none in the succeeding.

In the opening inning the N. V. A. team, through three errors of Campbell, who played both center field and shortstop for the Lights, scored five runs. In their half of the inning the Lights were blanked. In the second inning, the N. V. A. gang put two more over the plate, and it looked as though the game was all over as far as the "seashore" crowd was concerned, as, in their half, they again failed to score.

In the third, the Forty-sixth street boys put over another tally, and the Lights again failed to break out of the "goose egg" column. In the fourth, each side scored a run. In the fifth, the N. V. A. slipped another tally over and, in their part of the inning the Lights aggregation came to life and touched Sheppard for four runs. The disheartened N. V. A. crowd did not retaliate in their part of the seventh, but the vengeance" hunters cut loose and tore into Sheppard for the lucky "seven." This put them ahead, and they remained that way to the finish of the encounter, as neither side scored in the last two innings.

Ernie Stanton pitched a steady game for the Lights and Gus Van was an able aide on the receiving end for him.

After the game, Jess Thorn, manager of the N. V. A. team, made several complaints against the Light crowd. He stated that they had delayed the game from starting at 3.00 P. M. to 4.30 P. M. and, as a result, one of his best players, Bartow, had to leave to go to work in the city.

However, to pacify him and his aggregation of ball-tossers, N. E. Manwaring, manager of the Lights team, told him they could have a return match next Saturday afternoon, and the game would start at 3.00 P. M. sharp. Under the agreement, the only men eligible to play in the game will be those who appeared in the Sunday line-up. The following are the men who played and their position:

Lights—Callen, left field; Campbell, shortstop and center field; Norwood, center field; Jeff Davis, third base; Gus Van, catcher; Joe Schenck, first base; Pete Mack, center field and second base; Ernie Stanton, pitcher; Monroe Silver, right field; Murray, second base and shortstop.

N. V. A.—Barto, center field; Thorn, second base; Brown, third base and pitcher; Harvey, catcher; Brennan, left field; Flagler, first base; Pitser, right field; Lane, short stop; Sheppard, pitcher, and Bernard, center field.

Halsey Mohr did the honors as umpire.

KOHLER AND FUHRMAN SPLIT

The vaudeville team of Kohler and Fuhrman has split. Manny Kohler will be seen in burlesque next season and Max Fuhrman, Jr., will head a girl act.

LAMONT IS ANNOYED

Bert Lamont has begun to feel that he is heir to all the annoyances and mishaps the vaudeville producing business has.

The representation of his "Cowboy Minstrels" last week came near not going on because of the sudden disappearance of two of the principals in the cast of six players, Gus Stevenson and Frank Smithson. But, after looking about for people to take their places, he decided to emerge from his vaudeville retirement of the last four years, and appear in the act himself. Mrs. Nancy Swanberg, wife of E. F. Swanberg, the baritone in the act, filled in for the departed Frank Smithson and now the act continues with Lamont and Mrs. Swanberg still in the line-up.

Then his "Valley of the Moon" act got caught in a jam in Buffalo through the sudden disappearance of Bert Friend, its manager, and Lamont had to bring it to New York for rerouting.

A week ago last Sunday the members of the act left for Pittsburgh where the act was scheduled to open the following day, this time being managed by Louise Butler. They did open as scheduled, but not with the costumes that they should have had. For, after receiving telegraphic advice from Miss Butler that a trunkful of costumes had been stolen, Lamont discovered said trunk lying snugly in the office of the On Time Express Company here, where it had been forgotten by the act in the players' hurry to get to Pittsburgh. It had not been marked for Pittsburgh. Lamont marked the trunk properly and had it forwarded late Monday afternoon, that same evening being advised that the act went on in Pittsburgh with costumes hired for the occasion from a local costumer.

SPLIT THIS WEEK

Joe Laurie and Aleen Bronson will split at the close of their engagement this week at the New Brighton Theatre. Laurie will go into a new production, while Miss Bronson intends to stay in vaudeville with a new act. She will play one house for two weeks and will offer a new act each week. The act which goes best will be her next vehicle in vaudeville.

NAZZARO HAS NEW ACTS

Nat Nazzaro has secured a number of new acts, among which are Ferguson and Francis and Wallace and Freidel. Wallace was formerly with the Strauss-Franklyn Company and Freidel with the "Million Dollar Dolls."

Billy McDermott, the comedian, is also being booked by Nazzaro, and has added a new finish to his act, in which the entire orchestra shimmies and the drummer marches up and down the aisles.

WILSHIN BUYS HOUSE

Charles Wilshin, the booking agent of the Strand Building, moved from his apartment on Washington Heights last week to his new home in Far Rockaway. He recently purchased the place at a cost of $15,000.

COSSARE AND DIXON TEAM UP

Rae Cossare and Bert Dixon have teamed and will shortly be seen in a novelty boy and girl act. Rae Cossare is now in the Winter Garden show and Dixon formerly did a single in vaudeville.

JA DA TRIO GETS ROUTE

The Ja Da Trio has been given a route of thirty-two weeks over the Orpheum and Inter-State time commencing Aug. 4.

BERT LAMONT GOING ABROAD

Bert LaMont's Cowboy Minstrels will sail for England July 24 aboard the "Adriatic." LaMont will sail with the act, but will not appear in it.

BROADWAY MAY MEET LOEW OPPOSITION

WOULD HURT THE AMERICAN

Should the Broadway Theatre, now under lease by B. S. Moss, be converted into a vaudeville house in the Fall, indications are that a controversy will arise between Moss and the Loew Circuit. At present, the Broadway is playing a feature picture program, but, under the reported new policy, it would have seven acts of vaudeville.

At the present time, acts which appear on the Moss Circuit also play the Loew and William Fox circuits. Therefore, were Moss to book acts for the Broadway, they would be considered as opposition material for Loew's American and, as a result, might find it difficult to obtain time on the Loew Circuit.

It is hardly likely, either, that Marcus Loew would look with favor on Moss presenting vaudeville in this house and, through his business and social alliance with Adolph Zukor, who is associated with Moss in the Famous Players-Lasky-Moss merger, would urge him to prevent such a change of policy taking place.

In November, 1914, when the Stanley Mastbaum interests, of Philadelphia, took over the house, a vaudeville policy was in force and, it is said, that good business was done and the patronage of the American Theatre considerably affected. The vaudeville policy remained until February, 1915, when the Stanley people made an arrangement with the Famous Players-Lasky Corporation and reverted the house back to a picture policy. Leo Langsfeld, who is managing the house at present, was the house guardian at the time of the former vaudeville policy.

WANTS PAY FOR SCENERY

Evan Burrowes Fontaine, in the Ziegfeld "Frolic" shows, is suing Joseph E. Shea, booking agent and producer, and Anna Held, Jr., for $950. The action was brought in the name of Miss Fontaine's mother, Mrs. Florence Fontaine, because the daughter is still under age.

In her complaint, filed by Firestone and Tow, her attorneys, Miss Fontaine alleges that Shea and Miss Held, Jr., bought some scenery from her for which they agreed to pay $1,000, the money to be paid in installments of $25 weekly. The scenery was used in the "Hello, America" show in which Miss Held, Jr., was recently featured by Shea, manager of the late Anna Held's daughter.

That $50 was received by her on account is conceded by Miss Fontaine, but she is seeking the remaining $950 she alleges is due her despite the fact that the "Hello, America" show closed several weeks after it opened. Shea is represented by Harry Saks Hechheimer.

AMERICAN HAS NEW MANAGER

Rudolph Spring, who for the last seven years, has been assistant manager of the American Theatre, was last week appointed manager by the Marcus Loew offices. He succeeded Eugene Meyer, the latter having been sent on a tour through Canada, where he will manage the Marcus Loew houses in that country, remaining at each house for a stated period and then proceeding to the next one. He will return here early in September.

MAY BOLEY OUT OF ACT

Babe La Tell replaced May Boley in the cast of Will Morrisey's "Overseas Revue" at Henderson's Coney Island on Monday.

NEW ACTS

Jack Macy and May Norman will shortly present "A Little Service, Please," a new act by Allen Spencer Tenney.

Harry Ellis and Dave Irwin, the latter formerly of Parsons and Irwin, have a new act arranged by Irwin. Joe Parsons, formerly team mate of Irwin will be seen with the next Hippodrome show. John C. Peebles is handling the act.

Jimmy Conlin and Myrtle Glass are breaking in a new act entitled "The Four Seasons." Colin and Harry Breen wrote it. Harry Fitzpatrick is handling the booking.

M. Constantin Kobelleff, formerly with the Mademoiselle Dazie dance act, is rehearsing a new act with Marguerite Rosalda, a French danseuse, who is a recent arrival from Egypt. They will either go into a legitimate production, or present it in vaudeville.

Solly Gold, formerly of Rover and Gold, and Lew West, late of West and Mack, are doing a comedy variety act under the direction of George King. The act had its opening in Jersey on Monday. It opens at the City theatre tomorrow.

TWO MOSS HOUSES TO CLOSE

The Hamilton and Regent theatres, part of the B. S. Moss chain of houses that have been merged with the Famous Players-Lasky Corporation, will close July 27, to undergo alterations. These houses, with the Prospect and Flatbush, closed earlier in the season, are to be redecorated and adapted to the policy now in vogue in the Rialto and Rivoli. The stage settings are to be similar to the Broadway picture emporiums and provisions are to be made for the placing of an orchestra of forty men on the stage. The Jefferson Theatre, in Fourteenth street, will continue its present policy of feature pictures and vaudeville.

WILLIE WESTON IS ILL

Willie Weston was last week removed from Jack Clifford's camp at Merrill, N. Y., where he was sent by his family as the result of a nervous breakdown several weeks ago, to a sanitarium at Plattsburg, N. Y.

The condition of the young performer is said to be giving his family and friends grave concern. He is reported to be suffering from Hutchinson's disease, and when sent to Clifford's camp several weeks ago, it was thought he would soon respond to treatment. But his condition has not changed for the better. It is said that his present weight is in the neighborhood of fifty pounds.

BERNARD TO PLAY VAUDEVILLE

Sam Bernard will be available for vaudeville this season at a salary of $1,500. M. S. Bentham is offering the act, but, as yet, none of the bookers have provided any time. Bernard recently appeared as co-star with Louis Mann in "Friendly Enemies." At present he is on a hunting trip with Joe Weber, but will return to the city as soon as an opening date has been given him.

CHARLEY KING INJURED

Charles King did not show his new act, "Dream Stars," in which he is assisted by four girls, at the Riverside this week, due to an injury to the knee. He was replaced by Nat Nazarro, Jr., and the Atlantic Fleet Jazz Band, doubling at the Royal.

WILL RUN ALL SUMMER

Alex Hanlon will continue booking the Grand Opera House and Olympic theatres all through the summer, playing six acts and pictures. He has also acquired the Amphion, Brooklyn, which he will open late in August.

VAUDEVILLE

PALACE

The audience seemed to enjoy the entire performance and applauded each number vigorously, sending each act over to a solid hit.

The pictures opened and were followed by the Yip, Yip, Yaphankers, composed of nine men who go through a fast routine of acrobatic stunts. Some drilling and a good assortment of comedy was provided by the smallest member of the aggregation. Sergeant Frank Malino has the act running fast and, in the opening spot, almost stopped the show.

Four Harmony Kings then appeared immaculately attired in full dress and rendered a budget of songs ranging from "Blues" to opera. All four harmonize perfectly, especially in the Caliope number. The basso sang the Toreador song from Carmen and it went over with a bang. All four present a splendid appearance and with their great harmony, will undoubtely score wherever they appear.

Joseph E. Bernard, assisted by an unprogrammed lady, offered their domestic comedy called "Who Is She," by Willard Mack. The act is well written and nicely played, but the theme held no surprise.

Eddie Foyer has an offering that, with a little revision, will do well anywhere on the big time. He opens by commenting on the act that appeared ahead of him. But the lines meant for comedy fell flat. After that, he recited "The Shooting of Dan McGrew" in a fashion that held attention throughout. He then invited the audience to announce their favorite poem, as he declared that he is a man of a thousand poems. Several were suggested to him and, after narrowing down to two, "Boots" was finally selected, and, after a short explanation, he rendered the classic in a manner most convincing. Foyer reads well, but the "McGrew" offering is entirely too long. If he were to recite poems and recitations that consumed shorter time, he could get more out of his work.

"Kiss Me," a musical farce by William B. Friedlander and presented by Irwin Rosen, is one of the best big girl acts in present day vaudeville. Costly costumes, beautiful wardrobe, eight pretty girls and five principals, make up the act. Dorothea Sadler, as the "Vamp," stood out, and Ethel Corcoran read her lines well. Harry Meyers, Isabel Winlock and William Bowers left nothing to be desired. The musical numbers are extremely fascinating and, all told, the act is sure fire.

Pictures of the arrival of the R-34 and "Topics of the Day" were flashed during intermission.

The Lightner Girls and Alexander interested all with a budget of old and new songs, intermingled with comedy and a few cornet imitations. Winnie Lightner is a comedienne of no mean ability and renders a number with intelligence, at times mugging throughout the lines in a way which caused hearty laughter. The trio scored one of the hits of the show.

Marie Dressler then came running out of the entrance and a big hand greeted her. She told the audience that she has been on the stage thirty-one years and exclaimed that she thought she knew everybody in America, or a least everyone knew her. The first half of the act is speedier than on her last appearance and gets her off to a flying start. The "Working Girl" mock ballad is retained, as is the "Private" bit wherein she states that she met a private in Washington D. C., and he was the only one of that species in the whole city. The saluting of superior officers had crippled his right arm. A pathetic recitation was misplaced but the dance travesty closed the act to thunderous applause.

Bernard and Duffy also put over a solid hit with some popular and restricted numbers. Duffy's "Shimmey" dance was a scream.

Maryon Vadie and Ota Gygi offered a classy dance and musical interlude which held many in.

J. D.

VAUDEVILLE REVIEWS

(Continued on pages 10 and 11)

BUSHWICK

Johnny Clark and company opened the show with a tumbling act that won well-deserved applause. Clark is a comedian as well as a tumbler, and he succeeded in getting many laughs for his work. His stunts are hair-raisers, and he performs them with a nonchalance that adds to their comedy and applause value.

Jennie Middleton, a violinist, will be reviewed under "New Acts."

Una Clayton and Herbert L. Griffin, in "Keep Smiling," kept the audience doing just that. Miss Clayton plays the part of a slavey, who helps a down-and-out author write a successful play. Miss Clayton is very funny, and her bits of business won many hearty laughs. Griffin, as the playwright, has little to do, but does it well. Miss Clayton deserved all the approval she received.

Williams and Wolfus, in "Hark, Hark, Hark," came next. Williams is a comedian of a type that is all his own. Most of the work falls upon his shoulders, and he seems quite able to bear the burden. He employs all the old bits of business, but he gets a laugh out of each one of them. He demonstrated at the end of the act that he can really play the piano.

The Riggoletto Brothers, assisted by the Swanson Sisters, in "Around the World," scored a tremendous hit. They opened with some Indian magic by the Rigolettos, following with a yodeling number by the girls. The brothers then did some ball-bouncing, after which they did some posing and strong-man work, one of them in particular, giving a display of muscular control that was surprising. The girls then sang and danced, while the brothers changed costumes to appear next as two Italian street musicians. One of them played the guitar, and the other was a traveling man in himself. For a close, the girls danced, while the brothers played their instruments.

After intermission, Andrew Mack sang and talked his way into the good will of the audience. Mack is Irish and proud of it, and he shows it in his songs and stories. Mack earned one encore, and could have taken another.

"Indoor Sports" is a comedy playlet employing four people. The story concerns two girls and two young men. The young fellows call on the girls, each of whom is determined to be wed. The young men, however, are determined to stay single. They pledge themselves to keep out of the toils. When they are in the apartments of the girls, their good resolve soon vanishes, once the girls get busy. One handles her man in real cave-woman style, while the other works with pork and beans as her weapons. When the two "boobs" leave, they find that each, despite his earnest vows to keep single, is pledged to marry the girl he has been calling on. The act is well put on, the players are capable, especial credit going to the slighter of the men, for he gets most of the laughs. The act scored heavily.

Stan Stanley and company, in "A Dollar a Kiss," came next, and in spite of the fact that a comedy act had just preceded them, succeeded in getting a laugh for each gag. Stanley does most of his work from the audience, and won laugh after laugh for his work.

The Curzon Sisters, in a strong jaw act, with trimmings, closed the show, and held them in till the last stunt. The color effects of the act are well taken care of. Now, that the war is over, they should cut out the patriotic stuff. Flag-waving in an act will not cover up a weak spot, and most acts that use it use it for that purpose.

S. K.

HENDERSON'S

Pat and Julia Levolo, slack and tight wire performers, opened the bill with one of the very best acts of its class seen hereabouts in many a day. Pat worked in full dress and started on the slack wire. After a few preliminary "stunts," he balanced a ladder on the wire, mounted to the fourth rung, and, in this position, juggled three Indian clubs and whirled a hoop with his left foot. Julia then worked on a wheel on the wire, and this was followed by a few dance steps by both. Pat then did the difficult feat of jumping from the stage to the wire. At the Monday matinee he missed twice, but did the trick at his third trial. He followed this by doing a "drunk" on the tight wire. For his closing feat, Pat rides a bicycle on the slack wire. The Levolos are skilful workers, and their performance is enhanced by their extreme grace. Their work is done without the use of paper parasols for balancing purposes.

Kharum, billed as the "Persian Pianist," met with pronounced success. He was forced to respond to two encores and was liked so well that the stage had to be darkened to stop the applause. He started with a paraphrase of Lizst, followed with a selection from "Lucia," played with the left hand in a most remarkable manner, and then rendered a march number. His encore numbers were a song hit with complex variations, and an imitation of a music box. Kharum is one of an army of pianists who go into vaudeville because it promises big financial returns and who often receive hearty approval for their work.

Fred J. Ardath, assisted by Harry Bewley and two men and a woman not mentioned on the program, presented "The Decorators," a slap-stick comedy skit that won much laughter and met with deserved success. The sketch has a good line of comedy dialogue, which wins laughs. The slap-stick stuff is brought about by the two men who work as decorators, and put on wall paper with regulation white brushes. One of the men, called Caruso, sang the popular tenor solo from "I Pagliacci," and this was followed by a trio.

Ardath, as an intoxicated husband, who has to explain to his wife how he "won" his black eye, was funny from the time he first entered. He was particularly good in his simulation of a "crying drunk." His little company gave him capable support.

Lewis and Dody, the Two Sams, did their full share toward making the bill a success. With one as a Jew and the other as an Italian, they began with quick-fire conversation in which there were a number of funny quips. They followed with a song. And then in succession each rendered a song.

The finish of the act was screamingly funny. For this, Lewis announced a renowned ventriloquist, and made his exit, to return immediately walking behind Dody, who walks with the jerky steps of a mechanical doll. Lewis then sits on a chair and takes Dody on his lap. The rest of the act is made up of Dody working as a ventriloquist dummy for Lewis.

Ruth Roye followed, and when her name appeared on the cards it was the signal for hearty applause, which did not stop until she had reached the footlights. She sang five songs, scored a pronounced success, took one encore and, had she been guided by the desire of her audience, would have taken one or two more.

"The Overseas Revue," with Elizabeth Brice, Will Morrissey, Clarence Nordstrom, Lon Haskell, Tom Penfold, and other prominent players, closed the bill and met with favor. The revue has one fault. It runs too long and should be cut.

E. W.

NEW BRIGHTON

Wilfred Du Bois followed the overture with a clever juggling offering. He started with a number of stunts using a tennis racquet and balls and put over a few novel feats with them. The other bits of juggling in the act were out of the ordinary run of juggling acts and got him a big hand.

Helen McMahon, Maurice Diamond and Ethel Rosevere scored a solid hit in second position with their dancing. A little singing is offered in the act, but much cannot be said for it. The dancing is exceptionally good. Diamond's eccentric dance is one that should bring applause from any audience. The "dummy" bit is also very good. Very few acts have done the number half as well as Diamond and Miss McMahon since the famous dancing De Forests of twenty years ago.

Toto has added two new bits to his offering. The first one has been injected into the opening in "Kewpie Land." One kewpie by means of a rope, pushes another kewpie in a baby carriage across stage. The one in the carriage is supposed to represent a prize-fighter who has been knocked out and is labeled "Willard." The other bit is in the tumbling part of the act. An assistant brings out a sign announcing on one side an imitation of Pavlowa, while the other side bears the word "Chorus." Toto, assisted by two men for comedy purposes, then comes from a back-curtain, and does his contortion and tumbling work. The rest of the stunts were also done and he closed with his military bit. In this he sang. What he sung, could not be understood. However, he revealed a voice capable of much noise. His stunts are all thrillers and were keenly enjoyed by the "kiddies" in the audience and applauded by the grown-ups.

Joe Laurie and Aleen Bronson were brought up from the second half with their "Let 'Er Go" comedy offering. Joe Laurie it seems, has the fever which has infected quite a few of the comedians today and that is a desire to quote Henry Watson, Jr., and say "Tell 'em what I did to Philadelphia Jack O'Brien." The gag may be good for laughs from those who have seen Watson. Another new gag in the offering, "I'll send her a box marked Gimbel Brothers" did not get over, although it is a clever one. Joe is an excellent comedian and Miss Bronson, in addition to having very pleasing personality, dances nicely and puts her kid patter over very well. They received a big hand and were called back for a speech.

Amelia Stone and Arman Kaliz offered their "Song Romance" which closed the first half and scored its usual big hit. The act is artistically presented from start to finish, and the singing is good.

A selection from "The Royal Vagabond" was offered by Bennie Roberts and his orchestra during the intermission.

Mayo and Lynn, who were programmed to be next to closing on the first half, opened the second session with their patter and singing. They are clever men, and are capable of handling better material than their present skit possesses. The singing is good and the man who does the vocalizing has a good voice. The other is a clever English comedian and handles his end of the act excellently.

Gretchen Eastman, with John Guiran, Mlle. Marguerite, Arthur Hartley and Billie Griffiths at the piano, presented their dance offering and pleased. Miss Eastman puts her jazz numbers over very well, Hartley sings and assists in the same manner, and Mlle. Marguerite resembles a graceful sprite in her toe-dance with John Guiran who also does very capable work. Griffiths does well at the piano.

Jack Norworth, with Fred Mead assisting at the piano, sang his numbers and went over for one of the big hands of the bill.

The Dennis Brothers closed the show with their revolving ladder act which was thrills from start to finish.

G. J. H.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued from page 9 and on 11)

ORPHEUM

Without a dance act on the programme, the show this week becomes somewhat monotonous toward the end. But the good quality of most of the acts atones for it. A display of the Terpsichorean art is a very necessary adjunct to a vaudeville bill and it is unwise to book an entire show without something of the sort. For the first time in several weeks, there are only eight acts on the bill, which brings the performance to an early conclusion.

The Musical Johnsons, two men, made a great effort to live up to their billing, which calls them masters on the xylophone. They started with a pleasing melody and followed it with a portion of the William Tell overture, making a valiant effort to be heard above the dine of the orchestra, playing in full blast. A medley of popular tunes concluded and, while some of them have been heard frequently before, the applause was hearty.

William Ebbs, in what resembles a ventriloquial act, completely fooled the audience. He carries a mannikin with the turn and also uses a dummy. At the start, he seats himself, and, after a few simple stunts with his voice, brings the midget forth from a grip. He then goes through a routine of stunts used by most ventriloquists and so perfect is the manner in which the two work that the audience is invariably fooled until the little fellow stands up and sings a tune.

Larry Reilly, assisted by a man, three girls and an apparently elderly woman, offered a playlet by Walter Montague entitled "The Minstrel of Kerry." The sketch includes a good deal of singing, some dancing and an interesting plot, which, however, is not new. All in the cast perform well.

Harry and Emma Sharrock, in their comedy and mind-reading act, "Behind the Grand Stand," drew both laughs and murmurs of astonishment. The rapidity with which the woman member of the duo, as the Princess Zaza, answers questions asked by her partner, who strolled about the audience demanding that she name different objects held aloft, was remarkable. This offering has one big advantage over other mind-reading acts in that it combines comedy with the rest of the work. It puts the audience in a receptive frame of mind and makes it much easier to get the mind-reading over.

Emma Carus, assisted by J. Walter Leopold, who tickled the ivories in accompaniment, also singing and helping in the talking, closed the first section of the bill and rang up a hit. She started with a song and then drifted into a sort of monologue touching on various subjects and extending from the recent Willard-Dempsey fight to anarchy. There was a humorous song, a ballad and then another comedy number, as well as a ballad by the male member of the duo.

Officer Vokes and Don have an unusual dog act, the canine impersonating an intoxicated person throughout. The turn is amusing for a while, the dog giving a very clever impersonation. But it drags a bit, after a while.

Jack Ryan and Ed Healey found the next-to-closing position none too easy. But their closing song, a medley of tunes sung to a whiskey bottle and adaptable to the occasion, helped materially at the finish. The boys give what is an effort to imitate Van and Schenck. Since the latter two are out of vaudeville, just at present, they are getting away with it.

The Four Marx Brothers and Company have a much varied comedy offering, which, for the greater part, consists of what may best be termed dead wood. There are a number of good comedy bits, but an equal number of poor or old ones. If the running part of the act were cut down and only the good parts retained, there would be vast improvement. The offering made a good closing act in spite of its failings, holding the greater part of the audience in until the end. I. S.

RIVERSIDE

Donald E. Roberts, the tenor, opened the show and did well with a well selected repertoire of special and published numbers. Roberts has a good voice, rather light as to quality, but smooth and pleasing. The encore number could well be replaced by a song of the popular variety, as Roberts is first and foremost a singer, and character imitations are hardly in his line.

Alfred Farrell and company, a man and young woman assistant, gave an interesting exhibition of rag painting and showed a number of artistic bits of work. As long as the couple confined their efforts to the rag pictures the act was interesting, but the singing and announcing by the young woman could well be dispensed with.

In these days of 2.75, the "kick" has disappeared from almost all beverages, and this applies to many vaudeville attractions also. That is just what is wrong with the old Hazzard Short sketch, "The Ruby Ray," a tale of a mysterious cocktail, which acts immediately after swallowing and makes all troubles disappear as if by magic. The "Ruby Ray" had no such effect on the audience. In fact, as portrayed by Paul Decker and his supporting company, it is a dull and tiresome affair.

Burns and Fabrito, the "Shoo's" comedians, scored a decided hit with their comedy patter and songs. The bursting balloons got the usual amount of laughter and the instrumental duet, as the encore number, got a big round of applause.

Nat Nazarro, Jr., and the Atlantic Fleet Jazz Band carried off the applause hit of the first part with some snappily played tunes, three or four songs and some clever dancing by Nat., Jr. Nazarro, who is doubling at the Royal, worked as though he keenly enjoyed every minute he was on the stage, smilingly responded to numerous encores and obliged with everything the audience requested. His dancing is the act's big feature and he had to repeat this portion of the act before the audience would let him go.

Sybil Vane, the dramatic soprano, scored the hit of the second half with some exceptionally fine singing. Miss Vane possesses a remarkable voice that is clear and limpid in quality and is well placed, and her singing style is a delight to the ear. Her repertoire, made up of semi-classical numbers, with an operatic aria for the finale, is strong and well balanced, and her vocal powers, carefully conserved, were revealed at their best in the big finale. Miss Vane's voice and her intelligent handling of it will carry her far in the world of song.

Ivan Bankoff, assisted by Miss Phebe, a talented young miss, and Leon Domque, the pianist, followed Miss Vane and registered another hit with an act which is class all the way through. Bankoff is a great dancer, Miss Phebe an excellent partner, while Domque is a pianist who ranks with the best vaudeville has heard in many seasons. Bankoff's act is a little classic.

Ben Welch, according to his programme billing, is presenting an original and much imitated Hebrew character act. Difficult indeed it is to determine whether or not his material is original, as most of his stories have gone the rounds of vaudeville houses so long that their origin has been completely lost in the course of their long and ardous journey. Welch is clever, and if he really is the originator of his material it should be easy indeed to replace the old portions with something new.

Togan and Geneva, a young woman and man, in some well executed wire-walking feats, closed the show and held the audience fairly well. W. V.

ROYAL

Following the news reel and Topics of the Day, Kartelli opened the vaudeville section of the bill with his slack-wire offering. Kartelli is truly at home on the steel thread, for he stood on his head, slid on his back and went through various acrobatic feats that were different from those offered by the general run of such acts.

Harry and Grace Ellsworth started their offering with a "rube" song and dance that revealed nothing out of the ordinary. The girl followed it with a "Blues" song, and what was meant to be a "coon shuffler" dance. Ellsworth came along with the best part of the offering in an eccentric dance that was really good. A jazz number by the girl, in which she shimmied, and over did it, and a dance with the young man closed the offering.

Arthur Havel and company offered a comedy playlet, by Will Cressy, called "Playmates." The skit tells about a fond mother who worships her only boy, and he acts like what is commonly called a "sissy." She sends to an asylum to get another boy to act as playmate to her son. The boy arrives, and after getting acquainted they have a boxing match. The boy from the asylum is under the impression that he is going to have the time of his life. But "mamma's boy" knocks him all over the room, and they become chummy. They rendered a few numbers well at the piano, Havel playing and both singing. The acting is very good and offering as a whole should please any audience.

Lillian Fitzgerald, assisted by Clarence Senna, at the piano, scored high with her clowning. Miss Fitzgerald is a very clever girl, but could tone down her numbers a bit, even though she is supposed to be burlesquing. The French soubrette bit contained a startling costume which was sufficient for comedy purposes. In the prima donna burlesque, Miss Fitzgerald received unrequested aid from the shrieking of a whistle outside, which very closely resembled herself in one part of the number. Senna assisted capably at the piano and in his numbers.

"For Pity's Sake," C. B. Maddock's travesty on the old-time melodrama, featuring Thomas Duray, kept the audience laughing the entire time it was on the boards. This is the third time this offering has been seen at this house within two years, and it retains its power as a comedy vehicle. Duray was excellent as the "rube" manager, props, orchestra and every other kind of a hand that goes with a theatre. The other members of the cast did their work well in the horrible tragedy that was going on beneath Duray, although the latter's antics held most of the attention of the house all through the offering. Members of the orchestra in the pit were splashed in the whitewash slap-stick bit.

The Mellette Sisters were brought up from closing position on the bill to the opening spot on the second half. Lew Pollack, at the piano, scored an individual hit with his solos. The girls danced well and scored.

Bert Fitzgibbons, with his patter and verses, was one of the big hits of the bill. A young lady, whom Fitzgibbons later announced as his wife, sang "Jerry" from a box and took three encores with the chorus. She then joined him on stage.

Nat Nazzaro and the Atlantic Fleet Band, doubling at the Riverside, closed the show. The gobs jazzed and Nat danced himself into the favor of the audience. Even in closing position the offering took an encore and turned most of those who had started home after the last number back to their seats for the encore. G. J. H.

EIGHTY-FIRST STREET

McConnell and Austin are offering a bicycle act of the good old-fashioned variety, and they put it over to a success. They are clever performers and the audience enjoyed the manner in which they did the various tricks. The man does a "kid" bit in the act, in which he uses a peculiar kind of laugh.

Julia Kelety, a Maid of France, with good looks, pleasing personality and voice, was number two on the bill. She opened with a ballad in which she touched some rather high notes. Her second number was rendered in French. She then sang another ballad, after which she was forced to take an encore. She sang a popular ballad, in English and French, which earned her a second encore. For this she sang a semi-comic number all about love N-Everything.

The Royal Gascoignes, man and woman, the latter acting as "Miss Props," were next. This man is a juggler among jugglers. His tricks are peculiarly his own, and are seldom done by others. He juggles everything from a bit of paper to a large wooden ball, and half a dozen chairs. He has a trained dog, which performs several difficult acrobatic feats. Gascoignes' last trick, called the "Juggler's Dream," is worthy of the name, for one must be a dreamer to attempt it. He scored a hit and had to take an encore.

During intermission the orchestra played selections from "So Long Letty." At this point, the program underwent a change. The feature was switched from this spot to the closing position on the bill. Instead, the semi-weekly was shown, after which the vaudeville was resumed.

Demarest and Doll, man and woman, in dancing and piano playing. Demarest is a very clever performer, and the girl is a rather good jazz dancer. The act is the same they have been presenting for several seasons. Demarest played several classical and semi-classical selections, accompanied by the orchestra, and was heartily applauded for his efforts. They took one encore, and were slated for another, but declined.

Monsieur Adolphus, assisted by the Misses Gilmore, Verlian and Brown, danced their way into favor. Adolphus is a dancer of ability and grace, and he has arranged his act in an artistic, yet simple manner. They opened with a flirtation number, which was executed with grace, by the entire company. The second was a double number by Miss Gilmore and Adolphus. This was well done. The third was entitled "A Piccolo Polka," and was danced by Misses Verlian and Brown, after which Ethel Gilmore offered a solo toe dance, which contained several difficult steps. Monsieur's own conception of the Parisian Can-Can, in which he did a solo number, which is deserving of special mention, closed the act. They scored a big hit, and had to take several bows before they left the stage. The act is a real "Poem of Motion."

Florence Reed, in "The Woman Under Oath," closed the show. The usual topical and educational films were shown."

S. K.

ENGAGED FOR NEW ACT

Charlie Wood and Evelyn Phillips, formerly members of the Wood, Melville and Phillips act, have been engaged to appear in a tabloid farce comedy with music, which will be presented in vaudeville by Kusell and Greenwald, Chicago vaudeville producers. The act is to be called "Rolling Along" and was written by Daniel Kusell and Bert Burrowes. It is scheduled to go into rehearsal August 11 and will probably open somewhere in the middle West by the 25th of August.

WON $1,000 ON FIGHT

Edgar Allen made a clean-up on the Dempsey-Willard bout, winning $1,000 from Sam Lewis, a Fox house manager. Allen laid $1,500 to win the $1,000.

VAUDEVILLE

AUDUBON

(Last Half)

The stifling heat of Saturday afternoon had a telling effect on the audience, and compelled the various acts to put extra efforts into their work to get so much as a giggle. While laughs were rare, as a whole, the house was not stingy with its applause although it was plain to be seen that most of the gags in the various acts were over the heads of the audience.

The Bonesetti Troupe were given a very big hand and they certainly deserved it with the thrilling stunts they offered. Every feat put over by these four men is the kind that is featured in the average acrobatic act. The men worked lightly and did not show any effects of the weather in their work. Jimmy Casson has a new pianist for his company who assists capably. In fact, the pianist is certainly worthy of taking at least one bow with Casson, which he did not take when reviewed, although Casson took an encore and a number of bows himself, while the young man stood off in the wings. Casson has added a few new numbers to his song cycle and sings them fairly well.

El Cleve scored the biggest hand of the bill with his xylophone offering. He offered a medley of Scotch numbers, some jazz and popular pieces and took an encore for which he rendered the "Glowworm." After the encore the house refused to let him off, so he brought out a little baby that was just beginning to walk and got the usual "Ahs!" of delight, and the ladies' "Isn't that cute" and a number of laughs at the remarks he made to the baby.

Perkoff and Gray followed the news reel. Rather we should say Gray and Parker, for they are using the new billing at this house only. Gray is a clever comedian and is ably assisted by Miss Parker. The entire trouble with the act is that most of the material is old by now and should be changed for new stuff. Even the songs which they use, one a "nut" number and the other a solo on the French horn, are old and should be put out to make room for later numbers.

Phil Baker, formerly the partner of Ben Bernie, has a clever act, in which he used the accordeon, but his gags failed sadly at this house. Some of them were so easy, that the heat could be no excuse for the audience's failure to laugh. It must have been failure to penetrate. The laughs started coming when Jo-Jo, as the plant in a box, put over his remarks with Phil and a number of songs. Baker has a few spots in his act which Ben Bernie is using, one of them being the Jewish band playing "Over There." As Bernie is also playing the Fox time, Baker may have trouble in getting laughs with it. G. J. H.

KEENEY'S

(Last Half)

The hot weather cut into the attendance at this house last Thursday evening, but what the audience lacked in size it made up for in enthusiasm, and gave several of the acts plenty of applause.

Honey Hurst was on after the feature picture, and after introducing herself in song, rendered four numbers that brought her pronounced approval. Just why some singers start off by telling in song what they are going to do is a question hard to answer. It is not only unnecessary, but is almost invariably a detriment. Miss Hurst has a pleasing personality and puts a song over with telling effect, and when she substitutes a real song for the introductory number she now uses she will find that the value of her act will be enhanced.

Cahill and Grimes, two men, were not well received in their songs and dances. Neither one has a good singing voice, and they are only mediocre dancers. One of the boys starts as a female impersonator, but finishes in the clothes of his sex.

The Castle trio, man and woman dancers, with the man at the piano, won well-deserved applause for their work. They open in one with a dance and then go to full stage with more dancing together. A solo by the pianist, two dances by the girl and one by the man, with a closing number together, completes the act, which is one of the best of its kind. The performance of the dancers is A-1. The man does some of the best trickwork seen hereabouts, and the girl does capital toe dancing. The pianist is an artist in his line.

Chappelle and Stennette, colored man and woman, scored one of the big hits of the bill for their singing. They rendered four numbers and went off to storms of applause.

Bert and Estelle Gordon won favor for their comedy talking and singing in spite of the fact that their routine is only ordinary. They are capable of doing better work, for the man is a good Hebrew comedian and his partner is an able assistant.

Aphos and Reed, man and woman roller skaters, proved themselves to be experts in their line. Several of their feats were real novelties. The man does excellent work alone, but they somewhat mar their efforts by precision, when they skate together. In other words, there is a lack of teamwork.

E. W.

VAUDEVILLE REVIEWS

(Continued from pages 9 and 10)

PROCTOR'S 125th ST.

(Last Half)

John LeClair, one of the real oldtimers among vaudevillians, opened the show with a juggling act. His routine is well worked out, and he does his tricks with a speed that would surprise many a younger man.

The Murray Sisters, two girls, one a blonde, and the other dark haired, came second. They offered a singing and piano act, which is not much above the average of sister acts. However, they have one thing that sister acts frequently lack, and that is material. There is plenty of comedy in the act, and they get laughs with it. This is unusual with acts of the kind. They were a hit, and had to respond to an encore.

Eddie Foyer, the man of a thousand poems, was third on the bill. He is still employing the same vehicle, and some of his gags need rehatching. It should be an easy matter to revise the comedy portion of his act. He offered "The Shooting of Dan MacGrew" as his first dramatic number. It was also his last, for the audience evidently thought it too hot for such heavy stuff, and although they applauded, they were not insistent that he should come back with another.

"The Suffragette Review" smacking very much of burlesque, was the feature of the show. The act employs eleven women and four men. It is built around a suffragette convention at a certain hotel where a Baron Levy is to stay. The baron has invented a love flued of some kind that everybody seems anxious to get. Two crooks arrive and with a bottle of this fluid start things going. The folks seemed to like this act, and consequently it was a hit. The juvenile and ingenue seemed well teamed, and scored individual hits.

The feature picture was Vivian Martin in "The Home Town Girl." S. K.

McVICKERS

(Chicago)

Tom and Marguerite opened with a clever bit of acrobatics which won appreciative applause.

Blair and Crystal, with their tennis mixup, proved a sprightly pair and entertained admirably.

Baraban and Grohs presented a series of dances which were ideal. They worked in unison and received much approval for their efforts to entertain.

Ash and Hyams rattled off a number of wholesome gags and then sang numerous comedy parodies to the delight of the house.

Forrest and Church brought forth an excellent xylophone player in the male member and a lightning dancer in the lady. The act is not disconnected in any matter for they are a versatile pair and their offering fitted splendidly into the bill.

Mason and Coll sang and danced and met with approval. They are hard workers and were rewarded with much applause.

Senator Francis Murphy scored one of the hits of the bill with his rapid fire monologue, which bubbles over with wholesome tangled talk comedy. Murphy had the house in continual laughter and he deserved all the recognition showered upon him.

"Glorianna," a minature musical comedy, proved splendid entertainment throughout. The offering is well staged and the company work with a will. It is clean both in costuming and scenic effects. H. F. R.

MOUNT VERNON

(Last half)

Ford and Urma, assisted by Charles Seville, who was not billed, at the piano, opened the bill with their song-and-dance offering. Miss Urma sang pleasingly and danced very well. Max Ford also proved himself to be a capital dancer. They are a personable couple, and should please in any house. Seville plays capably on the piano.

A Paramount-Burton Holmes picture, showing the making of straw hats, was flashed to fill in for the setting of the stage.

Charles King and company, the company consisting of four very pretty girls, offered his new act, "Dream Stars," which proved to be a treat from start to finish. The offering will be reviewed under new acts.

Martin and Webb scored the comedy hit of the bill with their "wop" patter. The boys are xecellent comedians and handle their material exceptionally well. The laughs started the moment that one interrupted the other from the audience, and kept coming all the while they were on the boards. One plays the piano well, and the other moves his fingers nimbly on the guitar. They sing well.

Jimmy Hussey and company offered Hussey's new act, "Move On," with a jazz band, Flo Lewis and Billy Worsley. The act is very well worked out, and has a good comedy plot. It is also a jazz and shimmy orgy. It will be found under New Acts. G. J. H.

FIFTH AVENUE

(Last Half)

Mabel Burke started with a popular ballad, animated upon the screen and received a hearty round of applause for the manner in which she rendered the selection.

Daly and Berlew, a man and woman duo, offered a dance routine which featured a series of whirls. There was a good double dance to waltz time for a starter and some more dancing together. The closing number found the girl hanging from the man's neck with her arm, while he spun around speedily.

The Transfield Sisters in addition to singing play several musical instruments, getting good results with their work on saxophones, string instruments and xylophones. A medley of popular numbers on the last named closed and sent the turn off to an excellent finish.

Hughie Clark is rather stout, but he hops about on the stage while working as though he really meant to reduce. He started with a bit of patter, then went into a "Frenchie" song and followed with some army stories which have been heard on so many occasions that they hardly caused any mirth at all. Several songs at the finish were all liked and he could have taken another encore in addition to the two he took. A capable comedian is Clark who should bolster up the talking part of the turn. It is the only slow portion in it.

Sam Leibert and Company offered a comedy playlet, with the principal in a Hebrew character role, which was somewhat overdrawn and for that reason the act did not go any too well. The offering will be reviewed under New Acts.

Lady Olga Towaga, a singer from the land of the far east, sang several classic and semi-classic melodies. She was well liked. See New Acts for a review of her act.

Millership and Gerard sang and danced their way into favor. They will also be reviewed under New Acts.

Due to the fact that Moss and Frye were delayed in reaching the theatre, the Breen Family, slated to close exchanged positions on the bill with the colored duo. Some dancing, juggling and comedy were supplied by the two girls and two men. One of the latter provoked some laughter with his clowning. The act held its own in the next to closing spot.

Moss and Frye are still asking "How High Is Up" "Who is the Governor of a certain State" and kindred questions. Their singing is one of the features of the act which is a farce from beginning to end. The taller of the two is an expert comedian and the shorter a capable straight. I. S.

HAMILTON

(Last Half)

Following the films, Ralph Stenard came on with his xylophone and made a good impression. He started with an overture from "William Tell" and offered a variety of jazz and popular numbers. He went well and took an encore.

Renard and Jordon did not get over with most of their gags, although the lady's singing pleased and the comedy received a few laughs. The male member of the duo is a good Hebrew comedian but should get better material. A few of the gags are good, but the majority of them are old.

Hill-Donaldson and company offered a good comedy sketch which was well presented. The story is about a husband who is a hard drinker, and whose wife is trying to cure him of the habit. She enlists the aid of the family doctor, and while hubby is sleeping off a "bun" they arrange to make him believe on his awakening, that he died during the morning, and that he is but a ghost of himself. The husband wakes and the plot works out to perfection. Finally the husband does believe that he has drank himself to death. The doctor chloroforms him, and when he comes to himself again he believes it was all a dream and swears off.

Dave Harris, formerly of Harris and Morey, is offering a new single with a song cycle and the piano. He took a very big hand here, but did not seem to have an encore prepared. The act will be reviewed under new acts.

Brown, Gardner and Bennett, two men and a girl, closed the show with a pleasing dance offering. One of the men assists at the piano and renders a few vocal numbers. The other dances with the girl and does so gracefully. The girl also is a good dancer. They offered a variety of numbers and closed with an Apache dance. G. J. H.

GODOWSKY TO TOUR ENGLAND

SAN FRANCISCO, July 7.—Leopold Godowsky, the pianist who has appeared in vaudeville at the Palace, New York, has received a big offer to tour England and, consequently, has decided to cancel his engagements here.

HARLEM OPERA HOUSE

(Last Half)

Arnold and Florence, man and woman in a balancing act, opened the show. The man performs some very difficult feats of balancing, in which he uses several bottles. The act was well received despite the heat.

Cahill and Romaine in their comedy singing offerings came next. They scored heavily, and had to respond to several encores. The falsetto of the blackface is the feature of the act. The yodelling number was well done.

George Kelly and company, in a comedy on stage life and small town followed. This act is very cleverly done, and is brimful of laughable lines. The story tells of a young woman who is married to a minister who is very much opposed to the stage. Her brother is an actor. The company he is with plays the town in which she lives, and he pays her a visit. He claims that he can win anybody by telling them they ought to be on the stage. He proves this by convincing the minister himself that he should have been an actor.

A comedy picture split the programme.

Jack Levy and his girls in a classy musical offering came after the picture. This act is a musical treat, and the patrons of the house enjoyed it immensely. The members of the act play their instruments in a really musical way. They had to respond to an encore.

The Ja-Da-Trio followed, in songs and piano playing. The lad at the piano rendered a very good solo. His theme was "The Rosary," with church-bell effect. The singing of the three could stand a little toning down. They scored. For an encore they offered a number written by one of their members.

"An Artistic Treat," a refined posing act, closed the show. The effect in this act was very pretty. Some of the positions are extremely difficult. The act went well in the closing spot.

"Reclaimed" was the feature picture.

S. K.

VICTORIA

(Last Half)

The Three Herbert Sisters danced, sang and danced again, and finished by dancing while they skipped rope. Their costumes were quite striking, and their act is so arranged that they get the most possible out of it. The offering was well received.

Levy and Weist, man and woman, the former of whom played the piano besides contributing to the vocal efforts of his partner. The act has merit and was well received.

Regal and Mack sang and danced. Their vocal efforts are not on a par with their dancing and of the two the man is the best dancer.

Lew Hilton and Lavetta worked very hard to create a favorable impression with their songs and the dialect of Hilton. They succeeded. For Hilton is a good actor, rather than great dialect comedian. He seems to be familiar with the art of facial expression and knows how to shrug his shoulders so that what he says seems funny even if it is not. Under the tutelage of an experienced producer, perhaps, Hilton might develop into a mighty valuable comedian for musical shows. His present offering is conducted along lines that, while not sure fire is likely always to arouse enough laughter to reward him for his efforts.

Harashima Brothers are three Japs who are fine entertainers. They tumbled and balanced, but for the most part juggled barrels in a prone position with their feet. This latter they did remarkably well. In fact their pedal dexterity is so superior that at times, it appeared almost uncanny. They earned an ovation that is not often given to a closing act. M. L. A.

MAJESTIC

(Chicago)

Mr. and Mrs. Gordon Wilde, and their daughter, opened with shadowgraph work and songs which was extremely interesting. The early arrivals at the Majestic applauded liberally.

Lackmann sisters, mites in stature, proved themselves clever songsters and dancers. Their offering was well thought of.

Edwin and Jane Connelly in a comedy sketch, "The Tail of a Shirt," scored a tremendous hit. Miss Connelly is a very clever artist, and was forced to accept six well deserved bows.

Leona Lamar told people of their future and their past, but she has been seen here so often that her act is now growing tiresome.

Brady and Ardine scored the honors of the bill with their novelty of songs and dances. Eddie Moran at the piano scored an individual success.

The Jazzland Naval Octette ragged their way into instant favor and proved an entertaining aggregation.

Billy Montgomery and Minnie Allen offered foolishness intermingled with piano and songs. They were well received.

The Gellis held the entire house in with foot balancing and juggling at which they proved decidedly clever. H. R.

VAUDEVILLE

CHARLES KING AND CO.

Theatre—*Mt. Vernon.*
Style—*Singing and dancing.*
Time—*Twenty-five minutes.*
Setting—*Full stage (special).*

Charles King, formerly of Brice and King, then of the U. S. Navy, and more recently with "Good Morning, Judge," assisted by four very pretty girls, is offering a singing and dancing skit, called "Dream Stars," which is really a classic among acts of its kind.

King opens in one. The drop is black with a gold border. In the opening number, he sings a song to the air of "Dear Old Pal," using the words, "Oh, how I miss you, dear old girls of mine.". Following this number he rendered another, about the various girls he had been in love with, also contrasting the old plays with the new. The scene shifts to full stage, displaying a setting that is a revelation. It is entirely black, with a few dashes of gold. On a high mounted platform in one corner of the stage is a grand piano. In the center, back-stage, is a staircase, which leads to a mounted walk-off stage. The piano is black, as is the walk and the staircase. The roof is a black-heaven filled with stars.

King goes to the piano and plays a few bars, singing about a Japanese girl. From the back of the grand-piano, where the sounding board is, the top rises and has the word "Memories" in gold. Slowly a pretty Japanese girl rises, seated on a board, which is worked by an elevating apparatus. They do a song and dance, of Japan, at the close of which the girl walks off. The next girl is "The Country Girl." "The Runaway Girl" followed her. "The Naughty Girl," "The San Toy Girl," "The Circus Girl" and "The Artist's Model" followed, in all of which a song and dance was offered. In the "Artist's Model" the well-known nightingale waltz of a number of years ago was rendered. Following this, the back curtain was drawn aside, showing "Jazz Land." On a high stool was seated the jazz girl in a wonderful costume. After she had rendered a song and dance, one by one, the other three girls in like costumes, joined her.

In all of these numbers King also sang and danced. The act pleases from start to finish, and is most appropriately named "Dream Stars." G. J. H.

DOROTHY AND BUSTER

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*Special.*

Working before their own drop, hung in one, Dorothy and Buster, two girls, offer a song skit, which, while it does not possess the punch to land it on big time, will, in all probability do very well on the small time. One of the girls has had her hair cut so that it resembles the long pompadour of a boy. Her appearance, however, is hardly deceptive, for her general manner and voice belie her attire. The work of the duo, however, is entertaining. The announcement of one of the girls toward the conclusion that the other is really a girl is not surprising, but the offering should get work. The two started, sitting side by side, and singing a dream song. Following it was a kid portion, in which there was a childish quarrel followed by the usual "cry" selection used in such a case. The girl who wore the feminine apparel rendered a song with good results, after which came a "mumps" song, by her partner. The latter followed it with a single dance alone, and then came a bit of stepping together, to jazz music, which was fairly well done. There was a bit of patter after that and then they sang a song which possesses the much liked Oriental flavor. The closing selection drew a hearty round of applause.
I. S.

NEW ACTS AND REAPPEARANCES

(Continued on page 13)

JIMMEY HUSSEY AND CO.

Theatre—*Mt. Vernon.*
Style—*"Move On"—jazz sketch.*
Time—*Forty-three minutes.*
Setting—*Full stage (special).*

Jimmey Hussey is assisted by Flo Lewis, William Worsley, Art Northrup, Stewart Allen, Billy Bitner, Sammy Goldberg, Billy McGill, Joe Rosenberg and Eddie Loftus, stage manager, and supers.

"Move On" is the title of the act. It is exceptionally well staged, and possesses a very clever idea, which is really a jazz orgy. We caught the act when it appeared for its second performance before an audience, and, therefore, changes will undoubtedly be made by the time the act hits the city. The act will most likely be cut shorter in its running time as well. However, credit must be given to Hussey for a very clever act, as he wrote "Move On" himself.

The act starts in one, with the stage dark. Five black figures, in hooded cloaks enter, and one makes an announcement in rhyme, begging the audience to leave the theatre, to demand their money back, as the act which is about to appear is rotten. He is chased off by a cop.

The drop rises and the lights go up displaying another drop in one, showing the outside of a police station and some premises for sale next door. One cop is outside of a screen window, through which can be seen the chief, seated on the inside. They are discussing Cohen, a member of the force. Cohen enters, having arrested an eight-year-old boy. After some talk, Cohen is "fired." He sees the vacant property next door, which belongs to the cop who was talking to the chief. He rents the property and hires the cop to work for him.

The next scene takes place three weeks later. Full stage. A very pretty setting with curtains. A jazz band, consisting of five policemen and one convict sprays jazz all over the place. The uniforms of the police are very fine and fit excellently. Finally Hussey enters, with the word "Chief" on his hat.

Dialogue makes up the rest of the offering, which mainly tells of Hussey's, or rather Cohen's, desire for a murderer. He has one who wants to be arrested, but as he is not dressed in a tuxedo and presents a dirty appearance, Cohen turns him down. Finally Worsley comes in, and announces the arrest of a murderer. The band plays soft music to greet the criminal. The murderer enters, and is Flo Lewis. They do everything to make her feel as though she were stopping at the best hostelry in the world. She craves entertainment, so Worsley sings, and also Hussey. "Stew" Allen does some coon-shuffling eccentric dance. The band plays jazz and Flo shows her dancing ability. Finally they desire to find out who she killed and she tells them that she murdered the shimmy. She is given a shimmy trial. The band jazzes and all shimmy while they play, the judge (Hussey) seems to have the ague, and a jury is impaneled from back-stage, and all are attacked with the shivery sickness. To the time of the music she tells her history and of her awful crime. She is finally acquitted, but before being set free, shows them the dance in which she murdered the shimmy. Nine o'clock comes and the band, or rather the rest of the force, must go home or get "bawled" out by their wives. Hussey and Flo are left alone. He locks up and takes her home.

The offering is full of laughs, but the average audience will desire more of Jimmy himself than it gives. G. J. H.

CLARK AND SHEPPELLE

Theatre—*Harlem Opera House.*
Style—*Singing and talking.*
Time—*Sixteen minutes.*
Setting—*In one.*

Having closed with "The Worldbeaters," George Clark and Harry Sheppelle are now presenting their tramp comedy act in vaudeville. A success in burlesque, the boys are finding the going just as easy in the variety houses, and judging from their reception at this theatre, should have little trouble making their way to the top. Clark, tall and towering above the shorter Sheppelle like a human mountain, in addition to hobo comedy does a few bits in Scotch dialect, and his partner essays some English patter. Some of their material would stand improvement, but generally, the offering is one that possesses the chief essentials of a good vaudeville act. The talk for the greater part is funny, and there is enough of slapstick comedy and also some singing. Another vocal number might be added, for they know how to put a song across.

At the start, they sang an old ditty and then got into the talking. The English bit which follows drew laughter. There was a flea portion which they did not make offensive, and then came the work on a little flute with Sheppelle doing some dancing. Clark's work on a violin got him some laughs, although when he dispensed with it, the applause was greatest. Some talk about Texas steers led to some puns in which they mentioned a bull, beef, horns, hoof, tail, hide, skin and then came back to "bully." A vocal solo by Sheppelle, incidentally a good one, enabled Clark to get into a highland costume. Upon his reappearance he sang a Scotch song, appending to it a bit of talk which could be dropped to advantage. The shorter member soon reappeared, also in Scotch raiment, and the two walked off stage together, singing. The appearance of the team in the costumes used at the finish was laughable, and helped them score a big hit. Although there were few people seated in the audience, and warm weather dampened their ardor, they applauded warmly. I. S.

PIERCE AND BURKE

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Singing and talking.*
Time—*Sixteen minutes.*
Setting—*In one.*

Pierce and Burke are two men, one of whom is a sort of nut comedian, while the other plays a straight role. The comedy material includes a few new puns. The comedian gets fairly good results from them at times, but for the greater part, the turn is tiresome. It is neither very good, nor very bad at present. It lacks novelty, however, and that is a handicap. The boys should add a few original twists.

One of the duo appeared at the start and started announcing that, owing to some delay, his partner would not appear. He did this in such a manner, however, that all knew instantly that the other member of the team would come out soon. And he did. He appeared, started with a jingle that was funny and then came some talk. A double comedy song was followed by some more talk. The straight man then sang in a spotlight a ballad and his partner followed with a parody on it. Some more talk and a bit of verse by one of them, was followed by a comedy song. The latter was well done and merited applause. I. S.

SAM LIEBERT AND CO.

Theatre—*Fifth Avenue.*
Style—*Comedy playlet.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

"When Greek Meets Greek" is the title of a comedy playlet presented by Sam Liebert & Co.

It has a cast of four, two men and two women. Liebert, in a Hebrew character role, heads the company. The playlet in itself presents little that is unusual. Liebert considerably overdraws his character, and the rest of the cast is only fair. Genuine laughs are none too plentiful in the act which will find work only on the small time in its present shape. Liebert gives the impression that he would not be out of place in better things. A fifth man is carried by the offering, but his role in the act is a small one, as he appears only at the start and toward the end.

The story of the playlet deals with a middle-aged Hebrew, whose daughter loves a young man and who has a liking for this same young man. The old fellow has made a success in life, and has money. His daughter's fiancee had had an affair with an actress, but later had met the girl he really loved. He therefore wanted to have returned certain letters, which, in his ardour, he had sent the show girl. The opening scene takes place at a cabaret, the young man waiting for the actress. He orders a dinner and then goes out. In walks the Jew and his daughter. He considers eating in such a place a waste of money, insisting that money was made to save. The young man reappears, and his future father-in-law asks to be allowed to deal with the theatrical girl. He meets her and she sells him the letters for $10,000, later explaining that she meant to give them to the younger man for nothing, but seeing that he was a stingy old fellow, who had money, and did not want to spend it, she had decided to fleece him. He is mortified, but laughingly remarks that the money is counterfeit. She puts it on the table and he has the laugh, for it was genuine. The actress scores him, and congratulates the groom-to-be on having secured his pretty young bride, also to-be. The old fellow solemnly writes out a check for the actress for her stand and there is a laugh when he announces that $20 is but little. She replies in a cynical manner and he concludes with the remark that it might have been too much. I. S.

MILLERSHIP AND GERARD

Theatre—*Fifth Avenue.*
Style—*Singing and dancing.*
Time—*Fourteen minutes.*
Setting—*Special.*

Florrie Millership and Alfred Gerard, just out of a Broadway production, assisted by a pianist, are now presenting a song and dance offering with which they should be able to play the best houses shortly. They are a personable pair, both can sing and dance, and in addition, have a well staged and arranged offering.

They started with a double song and dance, both nicely executed. The male member of the duo then engaged in a bit of patter with the pianist, whom he called Eddie. There was a bit of verse by Gerard, and then a song by him. Miss Millership followed with an Oriental song after which came another song and dance, both together. The closing dance was a good one and finished well.

As far as novelty is concerned, there is nothing startling about this act. Nothing particularly unusual or sensational is included. It is one of the usual run of song and dance acts. The ability of the principals as entertainers, however, lifts the offering from the ordinary to the hit class. I. S.

VAUDEVILLE

BERT LAMONT AND CO.

Theatre—*American.*
Style—*Western musical.*
Time—*Sixteen minutes.*
Setting—*Full stage, special.*

Again we have with us Bert Lamont, the staccato-voiced tenor who, in the days of yore, was wont to startle the multitudes with his tenor tones. He has returned to vaudeville for a short time with his Cowboy Minstrels, after an absence of almost five years, during which he has waxed more or less rich from the musical acts he has sent forth to battle for favor.

Bert's name on the billing in front of the American, where he appeared the last half of last week, was printed in type so large that it might have been read across the street by even those recent draft evaders who claimed exemption on account of defective vision.

The act seemed to lead all the rest, if applause at the finish is to be taken as a criterion, for it seems to be one of the most worthwhile musical acts of its kind. They sang six or seven songs, did these five, including one woman besides Lamont, and among the songs was an old one, comparatively, called "Sunshine of Virginia," which was well rendered by the bass and afterward, in unison, by the sextette.

The setting is still as of old; a cabin somewhere in the foothills of the Rockies, and the attendant appurtenances that go with such settings, if not actually in the Rockies, certainly on the vaudeville stage. The lighting effects are good and the scenery looked fresh despite the fact that it is an old act.

The act, even without Lamont, is a classy one of its kind, and, with the addition of himself in the cast there is no question but what a distinctive feature had been added. Which probably accounts for the act being in demand in London, where Lamont is taking it the latter part of this month, having booked it for six weeks in England beginning early in August. M. L. A.

VESPO AND MARIE

Theatre—*Yonkers.*
Style—*Singing and accordeon.*
Time—*Twelve minutes.*
Setting—*In two.*

Although the act worked in two when reviewed, it could easily work in one as well. They started their offering with a song, the man singing off-stage, accompanied by the girl playing the accordeon. The man possesses a good voice and the girl plays well. They offered a number of other selections of popular and classical style. The man rendered a ballad and the girl played a medley on her instrument.

They tried to put in some comedy with patter, which is worthless so far as laugh value is concerned. The entire part of the attempted comedy should be eliminated. The girl's solo should also be cut shorter, as it begins to weary the audience toward the latter part of it. The act is not likely to get beyond the small time. G. J. H.

GRETA LITTLEFIELD

Theatre—*Twenty-third Street.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*In one.*

Greta is a likable blonde miss, who possesses a large amount of personality and charm. She makes a fine stage appearance, and has a sweet voice. She sings three numbers in all, opening with a popular number, and following with a ballad. Her third is a selection for the semi-classical type. She uses another of these numbers for an encore. With time, and more work, she should prove to be a favorite with the better class of small time audiences, and she will get to the big time in due time. S. K.

NEW ACTS AND REAPPEARANCES

(Continued from page 12)

McBRIDE AND DAY

Theatre—*Greenpoint.*
Style—*Sketch.*
Time—*Twenty-five minutes.*
Setting—*Special.*

The theme of this sketch is by no means new. Nor, in fact, is the sketch itself. The newness is in Day's partner. The story—A young woman is in business for herself, and is heavily in debt. A young lawyer, on his first case, comes to collect, and his manner arouses the antagonism of the young woman. A bit of a quarrel follows, and then a sympathetic conversation, in which it develops that the girl has some property coming to her, which will net her a large sum of money, but she is unable to secure counsel to fight her case for her. The result is that she has had to let it go. He offers to take the case for her. She agrees, and he proposes, and all ends happily.

The act is well done, and there is only one fault, the lines were not delivered loudly enough, for those in the rear of the house were unable to hear. The roles are capably filled and the act should be able to get plenty of work. S. K.

LADY OLGA TOWAGA

Theatre—*Fifth Avenue.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*Special.*

Lady Olga Towaga is a Japanese soprano who looks well and works well. Her voice is one of clarity and charm, her general manner one that will win favor and the offering, generally is one that should be able to hold its own in the better houses. Working before a special Oriental setting and in native costume, the little singer presents an appearance that is pleasing and her singing is fully in keeping with the impression given at the start. At this house she scored a huge hit and there is no apparent reason why she should not be just as successful anywhere else.

Several ballads were rendered by Lady Olga, the closing "Good-bye" selection being especially well done. There was a number with an Oriental touch and a sentimental song. All were liked. A good singing act. I. S.

GREENLEE AND GRAYTON

Theatre—*Greenpoint.*
Style—*Singing and dancing.*
Time—*Eighteen minutes.*
Setting—*In one.*

Grennlee and Grayton are two colored lads who have good voices, and know how to dance. They open with a song, and go into a dance. They follow with more singing and dancing on the same style. These two boys have the goods, and get it across. They are whirlwind dancers, and present an assortment of fancy steps that they do with speed and agility that is surprising. This act should find no trouble getting work anywhere. S. K.

TRACY AND WAHL

Theatre—*Greenpoint.*
Style—*Singing and dancing.*
Time—*Twenty minutes.*
Setting—*In one.*

Tracy and Wahl have a song and piano act that opens with songs extolling the virtues of each. After this they go into a number of songs and follow with a parody. The parody has to do with prohibition and follows the ride of Paul Revere in rhyme. They close with a medley of songs. An Irish number is used for an encore. S. K.

WILLIARD & WILLIAMSON

Theatre—*Harlem Opera House.*
Style—*Talking.*
Time—*Twelve minutes.*
Setting—*Special.*

Williard and Williamson are a pair of capable blackface comedians who offer a skit which is funny, but does not permit them to make the best of their talents. The boys are a capable pair of burnt cork funsters, but their material needs improving. That they went fairly well at this house speaks well for their abilities as entertainers. Their present offering should enable them to play the better small time houses, but with a better vehicle the big time should not be too much for them.

They started with some talk, which explained that they were a pair of prospectors looking for gold. A "lion" who paraded about caused some mirth, although they might have made more of it if they had one of them meet the animal face to face. The "lion" bit was prolonged, but it got them a big laugh. The flute and dice bits as well as the "efen' bit, drew laughter. There was a portion where one of them drew a razor large enough to shave an elephant, but the other stopped him short with a large revolver. There followed some talk about going down into a mine, where one of them was to meet a beautiful brown-skinned vision and find a fountain of gin. A bit of slapstick comedy concluded. I. S.

THORNE AND CO.

Theatre—*Yonkers.*
Style—*Sketch.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

Although Thorne has been playing this sketch for some time; he is now playing it with an entire change of cast, making it practically a new act. That it is in no way improved is evident from the fact that as it now stands it is not worthy of playing one day. A worse exhibition of comedy acting it has never been the writer's misfortune to witness.

The sketch is supposed to be about two brothers who have married two sisters. In one of the families, the husband is henpecked, in the other, the wife is the meek one. Thorn takes the role of the henpecked husband, who at the end of the skit gets gloriously "pickled" and declares his independence and wins out. In the other family, the wife declares her independence and wins.

The entire affair reminded one of a group of kids playing house and unless an entirely new cast is put into the offering, Thorne will find trouble in getting work. G. J. H.

BARNES AND BENNER

Theatre—*Jersey City.*
Style—*Burlesque magic.*
Time—*Eighteen minutes.*
Setting—*Full stage.*

The only trouble with this act is that it needs more working out. Although the ideas are not new, they are good, and with the proper amount of going over, the act should be ready for further booking. The man does the magic, and the woman, dressed as a man, exposes his tricks. This is good for many laughs if properly done and should be give more attention. S. K.

GETS JOE FIELD'S ACT

Manny Koler has obtained Joe Fields' comedy skit, "The Raw Recruit," which he will present on the Fox and Loew circuits next season. Joe Michaels is handling the act.

DAVE HARRIS

Theatre—*Hamilton.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Dave Harris, formerly of Harris and Morey, is doing a new singing single which may make the better houses after a while. Harris has a good tenor voice which went very well with Morey's voice; in fact, when the two were together their act was an exceptional one. The material in Harris' act is new, with the exception of the closing, which is the "Room 202" verses which he and Morey used.

Harris now wears a business suit instead of the brown tuxedo he formerly wore, and presents a neat appearance. He opens his act with a clever song which takes in all the letters of the alphabet, his act and vaudeville in general. From his opening song he went into a jazz number, and without taking a breath, on the completion of the number, went into a new "Frenchie" song. He then seated himself at the piano and accompanied himself for a "Baby" number. He followed this with a ballad and then with Morey he offered the Oriwhich got the team its biggest hand. G. J. H.

TERRY AND LAMBERT

Theatre—*Twenty-third Street.*
Style—*Hokum.*
Time—*Twenty-five minutes.*
Setting—*Full stage.*

This act is making a reappearance, although nothing more than a bunch of hokum. The act comprises father, mother and son, the mother playing the part of a vampire, the father playing himself, and the son fulfilling the role bestowed upon him at birth. The son is in love with the adventuress, and the father threatens to oust him. Enter the "villainess," who is just about to expose the father, when the son suddenly swallows his chewing gum, and the dramatic action is at an end. From there on to the finish the turn is nonsensical. The vampire sings a song in which she is an innocent salesgirl. The father sings a few bars, and then the other two join him. They close with a dance by the son and the vampire.

The first part of the act is poor drama, and the last part bad comedy. It is strange how it has played this long without rewriting. S. K.

WAIMAN AND BERRY

Theatre—*Eighty-first Street.*
Style—*Piano and violin.*
Time—*Fourteen minutes.*
Setting—*In one.*

This team offers violin and piano music, classic and popular. The man is a capable performer and gets a good tone from his instrument at times. His partner does well at the piano. They team well together and should have no trouble playing the better small time.

At the start they rendered a medley starting with the "Kreutzer Sonata," winding up with a modern march. Under an amber spot-light the man then rendered a semi-classic melody, following with a well known jazz number, in which one of the orchestra violinists joined him, making a violin duet. The man then offered to play any piece called for and a waltz ballad ws requested. It sounded very much as though it was called for by a "plant," but the number went over well, the player getting a very clear tone. A jazz tune was the next selection rendered and then came Dvorak's "Humoresque," the finish of it being done in jazzy fashion. The woman then re-appeared and rendered a number and was followed by one by the man, who played it in too high a key. A better finish is necessary. I. S.

STOCK AND REPERTOIRE

STOCK AND REPERTOIRE START TENT SEASON WELL

More Than Seventy Companies Are Touring to the Best Business in Years—Many More Will Start Out This Month—Managers Predict Banner Year

DALLAS, Tex., July 2.—The managers of tent stock companies never were so optimistic as they are at the present time, for those shows which have already started have been drawing record business, and indications point to the season of 1919 being the best in the history of the dramatic and repertoire canvas theatre.

From the South, Middle West and West come reports of attendance ranging from very good to big and these reports have decided many managers to put out number two and three companies. Some of these extra companies are now rehearsing, others are being organized and still others are near-future prospects.

So general has been the report of good business that it would be difficult to say which portion of the country seems to be in the lead. It is true that in point of numbers of reports Texas is first, but this might be accounted for by the fact that Texas is the leading tent theatre State.

Among the companies which are now doing well are the Wilson-Newton Players, Jack Hoskins stock, Ennis stock, Jordan Dramatic Company, Ideal stock, Bert Davis Players and Mack Mae Players, all in Texas.

Leo Blondin's Show, Karl Simpson's comedians, Hillman Stock and Denning's Triangle Players are touring Kansas; Angell's Comedians and Chase-Lisler are in Iowa and R. W. Mathews Comedians are in Iowa.

Bowser Dramatic Company and Rector's Stock, in Ohio; Gordinier Brothers Stock, Guy E. Long's comedians, L. Herbert Kidd Stock Company and Percy's comedians in Illinois; Walter Savidge Players, William L. Lewis Stock and Reichstein-Masters Company, in Nebraska.

Barnes Comedy Company, in Georgia; Mason Stock and Demorest Stock, in North Carolina; Gordon Players, Indiana, and O'Keefe and Newport Show, Tennessee.

Other companies reporting good business are: John Lawrence Stock Company, Elks Players, Mock Sad Ali, George C. Roberson Show, Brunks Comedians and Jesse Blair's Comedians.

The above companies have been out from two to ten weeks. Numerous other companies are preparing to start out, and August 1 will see double the number of this class of shows on the road. E. C. Nutt is getting two shows ready; F. P. Hillman will send out two more shows; the Elks Players will have a number 2 show; Rozell's World Players are about ready to open, and the Leon Bostwick show will be well under way before July 10.

ARE BACK IN WAVERLY

WAVERLY, N. Y., July 4.—The Fred Byers stock company opened last week at the Keystone Park Theatre here in "The Frame-Up" and scored a hit. Floy Mann, leading woman; Melvin Ardmore, leading man; Fred Byers and other members of the organization were heartily received. The company is a great favorite with the patrons of Keystone Park Theatre, having played here before and business has been big from the jump. Manager Case of the theatre has arranged to have the company stay for the entire Summer.

FASSETT CLOSES IN ALBANY

ALBANY, N. Y., July 5.—Wth last Saturday night's performance of "Fair and Warmer" the Malcolm Fassett Stock Company closed a ten week's engagement at Harmanus Bleecker Hall. The company included besides Mr. Fassett, Marjorie Foster, Nedda Harrigan, Julia Morton, Stuart Fox, Arthur Holman, J. Arthur Young and Joseph Dailey.

OPEN IN FITCHBURG

FITCHBURG, Mass., July 5.—The George K. Brown company opened last Monday at Whalen Park for the Summer, having come here from Newburgh, N. Y. The only new member of the company is Edna Bern, who joined to play general business.

SEDLEY AND LE SUEUR IN BATH

BATH, Me., July 3.—Harry Sedley and Robert Le Sueur have joined the E. L. Crawford company, respectively as director and leading man. Le Sueur opens next Monday, while Sedley is already at work.

MARTIN JOINS MACLEAN CO.

JAMESTOWN, N. Y., July 4.—Victor Martin, scenic artist, has joined the Pauline MacLean Stock Company at Celereon Park for the Summer season.

ELKINS JOINS LINCOLN CO.

LINCOLN, Neb., July 5.—Ilroy Elkus has joined the Lyric Theatre company for the Summer season, to play juvenile leads.

HORNE CO. DOING WELL

YOUNGSTOWN, O., July 4.—The Home Stock Company is doing well here and last week did the biggest business of the season in "The Brat." The company includes: Hazel Baker, Milton Goodhand, Hamilton Christy, Doris Ober, Florence Arlington, Claire La Maire, Robert McIntyre, James Swift and Albert Pattersong.

RELEASED FOR STOCK

"Sleeping Partners," seen here early last season with H. B. Warner and Irene Bordoni, has been released for stock, and will shortly be presented in Oakland, Cal. Zoe Barnett will play the role originated by Irene Bordoni and Cliff Thompson will play the Warner role.

BACK IN PITTSBURGH

PITTSBURGH, Pa., July 5.—Nellie Booth and her players have returned to the K. & K. Theatre, this city, from New Brighton, Pa., where the company played a brief Spring engagement. Miss Booth plans to continue in Pittsburgh for the rest of the Summer season.

JOIN SYRACUSE CO.

SYRACUSE, N. Y., July 3.—The Lapsley Sisters and Tommy Gillen joined the Knickerbocker Players today, having been especially engaged by Manager Howard Rumsey to play the child roles in "The Little Teacher," next week's offering of the Players.

MABEL KEIGHTLEY IN CANADA

Mabel Keightley, associated with the George Winnett office, in the Knickerbocker Theatre Building, has gone for a trip through Canada to obtain local color for a new play. She expects to return early in September.

LOLA MAY GOES TO HAMILTON

HAMILTON, Can., July 6.—Lola May has been engaged by Manager Melville Burke as leading lady of his company at the Lyric Theatre. She opened on Monday in "The Thief."

CHICAGO NEWS

HARD LUCK

When "Old Man Barleycorn" departed from these parts on July 1, a number of theatrical men prepared to load their cellars with everything that was good to drink.

Among them was a certain theatrical agent, with offices in the State Lake building, who ordered a barrel of "Virginia Dare" brought to his office. He could not secure the services of expressmen, and was forced to take the male portion of his staff and roll the barrel through the streets to his office. After much work, pulling and swearing, the barrel was safely tucked away in the office, and joy knew no bounds.

The very next morning, however, it was announced that light wines would be permitted to be sold, and the thirsty agent discovered that Virginia Dare came under that heading. There is now much raving in the building called State Lake, and a certain gentleman can be heard saying, "I wish it had been liquor."

LOOKS FOR CABARET BOOM

Morris S. Silver, of the W. V. M. A., is arranging a strong array of vaudeville talent which he plans to use in Electric Park, Kansas City, the remainder of this season. Mr. Silver is also confident that with the dry state of affairs now in control here, that the cabaret business will take a boom and that stronger vaudeville programs will be arranged for by the various restaurant and outdoor garden enterprises.

WARD AND DOOLEY OPEN

"Dare Devil" Ward and Ethel Dooley opened their new act at the Great Northern Hippodrome last week and made a decided impression. They were immediately booked for a tour of Western Vaudeville Managers' Association time, opening early in August. Ward formerly offered a single bicycle act in vaudeville, and Miss Dooley was a member of the team of Jed and Ethel Dooley. In private life she is now Mrs. Ward.

BUSINESS KEEPS UP

The New State Lake Theatre does not seem to mind the heat at all. Business at this house is most remarkable and long lines of waiting patrons can be seen all hours of the day. The success of this house makes it a certain assurance that more houses on its order will be erected in Chicago and other cities.

LOST ON WILLARD

Local theatrical interests were heavily hit by the Dempsey-Willard fight, as the majority of bets were laid on the champion to win by the knockout route. The results of the fight were a great surprise to the local theatrical colony, who bemoan their losses with the retort that Dempsey should never have won.

BUSINESS SURPRISINGLY GOOD

Business at all local theatres last week was surprisingly good. The managements of the various houses think that "dry" Chicago is responsible for the increase in patronage. The Fourth of July business is said to have been better than of any previous year.

RESCUES A SWIMMER

William Haley, well known in theatrical circles, became a hero on July 4 when he plunged into Lake Michigan to save the life of a drowning swimmer. Haley was watching the bathers, when he noticed one of them sinking. He quickly swam to the rescue.

CLEO MAYFIELD'S MOTHER ILL

Mrs. C. B. Empey, mother of Cleo Mayfield, is reported to have passed the danger line and is now rapidly recovering from a serious illness. She is at the American Theatrical Hospital. For a while, her life was despaired of.

CLUB BOOKERS AT WAR

Opposition in the booking of clubs is now on in Chicago. The club department of the W. V. M. A., has declared other bookers of clubs in Chicago as opposition. George Van is in charge of the booking department of the W. V. M. A.

Among the leading bookers of clubs and society events are the Benson Booking Offices and the Henry Brown Exchange. The W. V. M. A., is the most prominent and has control of a number of big vaudeville specialties which are appearing in its theatres. It has been noticeable that a number of acts, booked over the W. V. M. A., have been appearing for the opposition at numerous clubs and banquets.

PERFORMER OPERATED UPON

CHICAGO, Ill., July 5.—Walter Terry, formerly of Terry and Elmer, is a patient at the American Theatrical Hospital, where an emergency operation was performed in order to save his life. Terry is reported to have passed the bad stages and is well on the road to recovery. Dr. Max Thorek was the operating surgeon.

BLOSSOM SEELEY ILL

Blossom Seeley did not appear in the program of the Majestic Theatre last week on account of illness. Her three assistants worked as a trio and did remarkably well during the week. Miss Seeley is said to have recovered sufficiently to fill the balance of her Orpheum circuit route.

JACK BLOCK IS BACK

Jack Block has returned from France, and was discharged from service last week. He will undoubtedly return to the business where before the war he was employed boosting songs for a well-known music house. Block served nearly two years in France.

WOODS THEATRE HAS FILM

"Open Your Eyes," the morality picture being presented at the Central Theatre, New York, had its premiere in Chicago on Sunday at the Woods Theatre. Jake Rosenthal is handling the publicity for the attraction, besides managing the house.

SAYS HUSBAND IS COLORED

That Harold Douglas, alleged to be a colored vaudeville performer, promised to make a great violiniste out of her and eventually put her in vaudeville, was part of the testimony given last week in the Supreme Court before Judge Giegerich by Douglas's white wife, who sued to annul her marriage to the colored man on the ground that she was but seventeen years of age when they were married in Jersey City, April 20, 1918.

Pauline Rosen Douglas is the girl who married the colored man under the belief, she testified, that he was a Spaniard. She is the daughter of Mr. and Mrs. Charles Rosen, of 515 Boulevard, Bayonne, N. J., and she testified that she met Douglas in New York while she was a student at Wadleigh High School on West 115th street.

Following their marriage, she said they lived together for three weeks at 449 Avenue C, in Bayonne, after which she returned to the home of her parents. Then Douglas came and took her to New York, where they lived together two months more at 209 West 133d street, before she left her husband again and returned to live with her parents. She never lived with him after her eighteenth year, and Leonard R. Hanower, an attorney, who was appointed her legal guardian to conduct the annulment action in her behalf, stated in an affidavit that the girl was born August 19, 1901, in Warsaw, Russia.

Having been under age when she married the alleged colored performer, and having lived with her husband before reaching her eighteenth year, Judge Giegerich indicated that he would sign a decree annuling the marriage, following the trial of the action, which was undefended by the husband. H. J. and F. E. Goldsmith were the girl's attorneys.

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PROHIBITION

The passing of John Barleycorn will have little or no effect upon the actor individually, for the reason that the actor of today, speaking generally, is not the tippler that his brother of twenty or twenty-five years ago was. And while, in common with many of the non-professional class, he may miss his nightcap and morning bracer, national prohibition will work no great hardship upon him.

The reason for this is obvious. The actor of today, whether on the dramatic or vaudeville stage, is more temperate in his habit of drinking than is the follower of almost any other profession.

Time was when it was no uncommon thing for a manager to have to call in the services of an understudy, because one of the company was drunk and unable to play. In the case of a vaudeville act another had to be substituted. This was a quite frequent occurrence with headline acts, but it is a "custom" that has long passed away.

In the old days there were many "booze fighters" among the actors and those outside of the profession linked the theatre with the saloon, for the reason that after the play the actor went from the theatre direct to the saloon, where he spent anywhere from one to three or more hours crooking his elbow. The result of this was that sprees were more or less frequent with him. But in the last twenty years he has completely changed his habits.

This change has come about in the most natural manner possible. An actor to hold his engagement must be in a condition to perform and, while managers are willing to make allowances for an illness due to natural causes, they are unwilling to overlook "booze illness." Today the manager demands that the actor must keep sober to retain his engagement, and the actor to keep his "job" has naturally fallen into the ways of temperance.

There is, however, one man connected with the theatrical business who will miss "booze"—and that is the playwright.

Many an author believes he needs the aid of a stimulant to inspire the muse. He looks upon Bacchus as the only god who can furnish him with ideas and he worships at his shrine as devotedly as the Pilgrim Fathers used to attend the Meeting House.

Whether or not the playwright really does get his inspiration from booze is without the question. The fact is that he believes he does and, therefore, leans upon old man Barleycorn.

Because he has not been compelled to remain sober when he writes he has gone to no pains to be so. His relations with the manager being different from those between manager and actor, there has been no reason for his changing his habits. So long as the manager gets the play it makes no difference whether the writer of it was drunk or sober when he wrote it. And if it is brilliant and its brilliance is due to booze the manager would be willing to furnish the playwright a supply of it.

In this particular the manager's ideas would be along the same lines as were President Lincoln's when, in reply to the man who told him that General Grant was drunk most of the time, said that, if he knew what brand of whiskey Grant drank he would send a barrel of it to each of his generals.

This, however, does not alter the fact that while the shutting off of the booze supply will have little effect upon the actor, the playwright is apt to look upon it as an irreparable loss.

Answers to Queries

K. T.—You will find all of the figures in Hoyle's.

P. R.—Sam Fisher was formerly a burlesque advance agent.

D. W. G.—John Webster was seen in "The Very Idea" in 1917.

A. J.—Harry Von Tilzer is the author of that song. Ten years ago.

P. R. D.—Edmund Elton was featured in "The Great Divide" in 1916.

C. Z.—David Baker joined the Benson Stock Co. in Boston in July, 1916.

S. L. J.—George M. Cohan was a vaudeville performer early in his career. He was a member of the Four Cohans.

H. J. I.—Elsie Janis has been in France, that is why you have not seen her recently. She will be seen in pictures soon.

B. B.—There was such a team as Buzzel and Little two years ago. At the time you mention they played Poli's Bridgeport.

W. T. Y.—Lew Dockstader of vaudeville and Lew Dockstader of minstrel fame are one and the same person. Yes, of course he is.

T. L.—Edmund Abbey was seen in "Along Came Ruth" at the opening of the Clark Brown Stock Co., at the Temple, Hamilton, Canada.

H. H.—"The Pretenders" was a five-reel picture. B. A. Rolfe produced it in 1916. It was released by the Metro on August 21st, of that year.

J. E. S.—Conroy and Le Mair presented a comedy skit at the Palace in June, 1917. They were assisted by two others in it. "For Sale" was the title of the offering.

R. E. F.—We thought that every one was aware that the Drews and Barrymores are related. Ethel, Jack and Lionel. John is the most famous of the present day Drews.

H. T. The North Brothers Stock Co. closed an engagement in Omaha, Neb., in July, 1916, going to Hiawatha, Kansas, reopening under canvas for the rest of the season.

E. R. W.—Frank Fogarty, engaged for the Hippodrome in 1916, found it too large a place for his quiet talking act and returned to vaudeville, by agreement with Charles Dillingham, after one performance, on August 31st.

THE SAN FRANCISCO OFFICE

OF

THE NEW YORK CLIPPER

is at No. 830 Market St., Suite 621, Gillette Bldg.

R. COHEN, Manager.

B. E.—Consult the CLIPPER Route List, and Dates Ahead for the information.

R. T.—Address her in care of Roehm and Richards. They are her managers.

W. A. Q.—Marie Curtis closed with the Shubert Stock in Milwaukee in July, 1916.

T. T. R.—Hallen and Hunter presented a new act at the Riverside in June. 1917.

T. A. C.—Annie Harrison died in May, 1917. She was 84 years of age at the time.

W. T. F.—Evelyn Nesbit Thaw has been in pictures. Yes, Jack Clifford was her partner.

F. H.—The Hamilton Stock Co. appeared in Gloversville, N. Y., in September, 1916.

H. D.—Sol Levoy was the manager of the Harlem Opera House at the time to which you refer.

H. W. S.—Sidoni Espero was seen in "Kitty Darlin.'" Comstock, Elliot and Gest produced it.

H. J.—Once the cards were thrown on the table, they should have been counted among the discards.

E. C.—The information can be obtained from the person you mention direct. We have no means of knowing.

D. F. H.—Come up to the office and your questions will be answered in person. You should have known better.

R. W.—Our list of vaudeville bills was not wrong that week. The act to which you refer replaced another, which canceled because of injury. Besides, bookings are frequently changed after the CLIPPER publishes them, so that you will find such differences occasionally.

G. T. W.—Mathematically, it is easier to make the flush. Since you hold four of one color, there are still nine cards of that color left to draw from. To fill that straight you require a middle card, of which there are only four. If you had the choice of trying to make the straight, requiring one of two cards, there would still be nine cards to draw from for the flush and eight for the straight.

TWENTY-FIVE YEARS AGO

Eddie Foy was visiting Milan, Italy.

"Davy Jones" was produced at the Boston Museum.

Frank A. Robbins was with the Bob Hunting Shows.

Chas. J. Richman signed as leading man with the A. M. Palmer Stock Company.

Jefferson, Klaw and Erlanger took over the Kilyani pictures from Edward E. Rice.

John C. Leach and Irene Franklin entertained at the Masonic Temple Roof Garden, Chicago.

Will Robyns and Adrienne Mitchell made their vaudeville debut at the Union Square Theatre, New York.

The stock company at McVicker's Theatre, Chicago, included Wilton Lackaye, J. H. Barnes, Orrin Johnson, Wm. E. Wilson, James O. Barrows, Eleanor Carey, Lillian Lawrence, Annie O'Neill, Ffolliett Paget, in "An American Heiress."

Rialto Rattles

WHY NOT?

If girls who take stenography
And typewrite on the stage,
Could really do what they seem to do
They'd earn a living wage.

NEEDS ONE

Now, that Elsie Janis has adopted a son, we're wondering if she hadn't better adopt a father for that son. Don't rush, please. Line forms on the left.

JOE FIRES THE CIGARS

Joe Michaels has stopped smoking cigars, since he believes it his duty to help Henry Chesterfield of the N. V. A. by smoking Chesterfield cigarettes.

THE GOOD THING ABOUT IT

One thing that may be said in favor of prohibition is that it put an end to the time-worn "A little song, entitled 'Hush, Little Bar Room, don't you cry, you'll be a drug store bye and bye.'"

HE EXPLAINS IT

George King thinks he understands what caused the American Blimp, the C-5, to tear away from its moorings prior to attempting a trans-Atlantic flight. "Allan Spencer Tenney must have spoken to it," says George, "and the hot air gave it more energy."

THEATRICAL FAIRY TALES, NO. 2

Once upon a time, an act flopped. There were two people in the act and each instantly started telling every one how good his partner was. So great were their efforts to extol each other's virtues and so great their desire to help each other along, that each got several years of booking alone before he had an act ready. Their agent heard about it, and spread it all over the Putnam building. And all of the other agents heard about it, and all of them fainted from the shock.

HARVEY CAN'T UNDERSTAND IT

Harvey Green, the Putnam building booking agent, who now has a dentist sign over his door, can't understand how it is that the NC-4 got all of the front page publicity.

"I've seen practically every act that has played around New York on the Loew, Moss and Keith time," says Harvey, "but no one ever said anything to me about that quartette. I might have signed them to handle all of their booking, too, if I had known it!"

HEARD BACK STAGE

"Say, you better be careful pulling that booze bit. The crowd is likely to make a rush for us when they see you pull that keg out."

"That's a great scheme of mine—making faces while I sing that piece from 'Caveleria Trovator,' the audience thinks I'm good."

"I told my partner to speak with a foreign accent while playing that piano—that's what saved him."

"If I make a hit I'll come out during your act and pull a few bits of patter. That'll help you make a hit—see?—teamwork!"

"Gowan, you ought to be glad I did butt into your turn. If not for me, you would have flopped like a log."

A SHOWY SKETCH

"Listen, Lester," "Love Laughs" at "The Lonely Romeo," who has been saying "Please Get Married" to "Dark Rosaleen." Everything was all right till she found him "Up in Mabel's Room" with "La, La, Lucille," which angered her, and she immediately broke off diplomatic relations, and accepted "John Ferguson," the "Royal Vagabond," which made him and her "Friendly Enemies." But the "Scandals of 1919" has it that "The Midnight Whirl" got him, and he "Tumbled Inn" to a lot of trouble, from which he was released by "Monte Cristo, Jr.," whose residence was "39 East." He told him that "She's a Good Fellow," and settled the little trouble between them, so that only "Lightnin'" could blast it. Amen.

BURLESQUE

PROHIBITION EXPECTED TO FURNISH MORE CHORISTERS

Closing and Cutting Down in Cabarets Will Release Girls for Burlesque—Shows Start Rehearsing Out of Town

The closing and cutting down of many cabarets on account of prohibition both in New York and cities throughout the country, is expected to be of material benefit to producers of burlesque shows this season when they come to the engaging of chorus girls and principals for minor parts. Heretofore, they have helped to a considerable degree to make girls scarce, offering salaries and freedom from travel that was attractive to girls who would otherwise have turned to burlesque for employment.

Despite this, however, now that calls are out, many managers are holding their rehearsals out of town, some of them, it is reported, with the idea that they will have more chance of holding what girls they have signed than if they rehearsed in New York City, where a girl can sign with several shows and, when rehearsal time comes, pick one, thereby leaving the others to fill the hole she left in their roster. By holding rehearsals out of town, these managers are said to believe that they can avoid this.

Some of the shows that will rehearse out of town are Tom Sullivan's "Monte Carlo Girls" at Buffalo, Irons and Clamage's "All Jazz Revue" at Detroit, F. M. Weingarten's "Star and Garter Show" in Chicago. F. H. Herk's "Beauty Revue," Herk, Kelly and Damsel, Inc., "Pacemakers" and "Cabaret Girls" will also rehearse in Chicago.

Deady's "Girls, Girls, Girls" will be in Philadelphia, Sam Levy's "Beauty Revue" in Detroit. F. W. Gerhardy's "Mischief Makers" will rehearse out of town, but at what place has not yet been decided upon.

GOES WITH RUSH SHOW

Pete Clark has transferred Frank ("Rags") Murphy's contract to Ed Rush for the coming season, for which show he will do principal comedy. Pete Kelly, formerly of the team of Feeley and Kelly, has also been engaged for this show, as well as Libby Berg.

REHEARSAL CALLS OUT

The calls appearing in this week's issue of The Clipper for rehearsals are Tom Sullivan's "Monte Carlo Girls," William S. Campbell's Rose Sydell London Belles company, Pat White Show, Henry Dixon's Big Review and Lew Talbot's Lid Lifters.

RETURN FROM FIGHT

Dave Marion, "Baron" Nat Golden and Leon Evans returned from Toledo Sunday night after witnessing the Willard-Dempsey fight. They made the trip in Marion's car.

WILL OPEN AT KAHN'S

Lew Lederer will open at Kahn's Union Square about August 11, doing principal comedy with Frank Mackey. Brad Sutton will return about the same time.

FUREY STILL OVERSEAS

Martin Furey, former treasurer of the Gayety, Brooklyn, is still with the American army across seas, but expects to return to America some time this month.

OLYMPIC STOCK CLOSES

The Olypmic closed its stock season last Saturday night, and the house will remain dark until the opening of the American burlesque season.

SINGER SIGNS JORDON

Jack Singer has signed Ed. C. Jordon for his "Behman Show" next season. He was with the "Hip Hip Hooray Girls" last season.

ONLY THREE HOUSES OPEN

The burlesque houses open in Greater New York now are the Columbia, Kahn's Union Square and the National Winter Garden.

BOSTON STOCK CLOSES

BOSTON, Mass., July 7.—The burlesque stock company here closed its four weeks' run at Waldron's Casino, Saturday night.

JOINS DETROIT STOCK

Martie Collins joined the stock company at the Cadillac, Detroit, this week.

BROOKS GETS DIVORCE

Jim Brooks was granted a divorce from Florence Evelyn Brooks in the Special Term of the Supreme Court of Kings County in Brooklyn by Judge Leander B. Taber on July 1. Eddie Collins, a former burlesque performer, was named as co-respondent. Brooks was given the custody of his two children.

It is said that Collins and Mrs. Brooks have been playing in "Tabs" in the Middle West the last two years, and are now in stock burlesque in Regina, Canada.

Brooks is at the Casino, Brooklyn, where he has been the last five years.

WILL SWITCH ROUTES

I. M. Weingarten's Star and Garter Show will open on the regular time at the Star and Garter Theatre, Chicago, instead of Hurtig and Seamon's, New York, taking up the route of Jack Singer's "Behman Show."

The "Behman Show" will open the regular season at Hurtig and Seamon's and follow up the route formerly assigned to the Star and Garter Show.

SIGNS FOR KELLY SHOW

Jeanette Buckley has been engaged by Jack Singer for the Lew Kelly Show next season, taking the place of Lucille Manion, who is now working in pictures. Miss Buckley was formerly of the team of Johnson and Buckley, and is working alone now.

BOOKED BY K & E

Stone and Pillard have been booked with Klaw and Erlanger. It is said they will appear in "A Pair of Sixes" in the fall. They finished a long term contract last season with Hurtig and Seamon, and were booked by Chamberlain Brown.

WILL CLOSE AT KAHN'S

Joe Marks, Eddie Cole and Frances Cornell will close at Kahn's Union Square Saturday in order to rest for a few weeks before rehearsal. James X. Francis, Frank Mackey and Babe Wellington will return next Monday.

WILL PLAY PORT HURON

All shows on the Columbia Circuit will play Port Huron on Sunday, after Detroit, on their way to Toronto next season.

Burlesque News Continued on Page 29

FOURTEEN MORE CASTS FILLED

Fourteen more rosters for Columbia and American Circuit shows are listed below. The balance of the casts will be filled shortly.

Rose Sydell's London Belles—Chester ("Rube") Nelson, Lew Rose, George Banks, Courtney and Barrett, Nettie Wilson, Hazel Hargis and Martha Richards. Soubrette open. Executive staff: Larry Nelms, manager; Harry Corbett, business manager; Fred Rounds, leader; Dan Slatterly, carpenter; Butch Shelly, property man; Jerry Goodman, electrician, and Mme. Margarette, wardrobe mistress.

Pat White Show—Pat White, Harry Stratton, Marty Pudig, Letford and Simon, Lillian Franklin, Elva Grieves and Bessie Baker. Executive staff: Harry Thompson, manager; Sam Clark, business manager; Frank Beiggraf, leader; Ray Hepline, carpenter; Joe Yule, property man, and Andy Somers, electrician.

Pete Clark's "Oh, Girl" Company—Ted Burns, Gene ("Rags") Morgan, Danny Murphy, Drena Mack, Harry Young, Carlo De Angelo, Josephine Younge and Frankie Burns. Executive staff: Peter S. Clark, manager; Morey Clark, business manager; Julius Michel, agent; Max Furman, musical director; Jos. Raymond, carpenter, and Roy Burness, property man.

J. Herbert Mack's "Maids of America"—Bobby Barry, George Leon, George Snyder, Jane May, Mae Stanley, Florence Rother and Rogers, Ellsworth and Golden. Executive staff: Charles Falk, manager; Bill La Tort, carpenter, and Harry Newberger, property man.

F. W. Gerhardy's "Mischief Makers"—Joe Wilton, Joe Freed, John Crosby, Sam Raynor, Mabel Clark, Bonnie Lloyd and Julia Morgan. F. W. Gerhardy, manager. Joe Wilton will produce the show.

Monte Carlo Girls—Eddie Fox, Fred Reeb, Earl Hall, Jake Kennedy, John Huggins, Sarah Hyatt, Kitty Warren and Flo Owens. Tom Sullivan, manager, and Ed. Sullivan, business manager.

"Girls a la Carte"—"Jamie" Coughlin, Martha Pryor, Belmont and Moore, Ben Bard, Harry Kennedy, Leona Earl and Charles Fagan. Harry Shapiro, manager.

"Step Lively Girls"—Harry Shannon, Jack Mundy, Joe Quigley, "Shorty" McAllister, Margie Wilson, Lillian Fowler, Mme. Papuita and Anna Propp. Jack McNamara, manager.

"Sliding" Billy Watson Show—Billy Watson, Richard Anderson, Al. Dupont, Gus Roeber, Forrest Nelson, Sadie Banks, Gladys Bijou, Myrtle Andrews and Rose Courtney. Executive staff: Robert J. Cohn, manager; "Hank" Wolff, agent, and Joe Williams, leader.

Lew Talbot's Lid Lifters of 1920—Harry Lang, Charles Cole, James Galagher, Ted Roberts, Camile Palaire, Viola Penny and the Gillette Sisters. Prima donna to fill. Executive staff: Lew Talbot, manager; Dave Hemil, agent; Otto Mulbaner, leader; Barry Smith, carpenter; Dick Forrest "props," and Frank Miller, electrician.

Frank Lalor's "Aviator Girls"—Ethel Shutta, Fla Bogard, Ida Blanchard, Charles Neil, Ernest Schroeder, Jim Bogard and Jack Shutta. Executive staff: Frank Lalor, manager; Fred Jacobs, agent; Sid Kennedy, leader; R. D. Burke, carpenter, and Phil O'Keefe, props.

Star and Garter Show—J. Ward Kett, Howard Paden, Vivian Roth, Florence Darley, Charles Burns, Bill Bovis, Bert Hall and Ray Read. Executive staff: Asa Cummings, manager, and Frank Freeman, agent.

Ed. Rush's "Cracker Jacks"—Frank ("Rags") Murphy, Fay Shirley, Pete Kelly, Liddy Berg, Eddie Golden, Charles Harward, Harry Harvey, Goldie and Thorne and Nel Vernon. Executive staff: Eddie Jermon, manager, and Joe Winnot, agent.

KAHN OFFERS GOOD BURLESQUE AT THE UNION SQ. THEATRE

Ben Kahn offered an exceptionally strong cast last week at his Union Square Theatre with three comedians and Princess Doveer.

He called the show "Fine at the Fritz-Carlton," it was in half a dozen scenes.

The comedy was in the hands of Joe Marks, Eddie Cole and Joe Burton.

Marks was seen in his Hebrew character, but he changed his makeup last week, working without the whiskers. He did this probably on account of the extreme warm weather. It made him look cooler, but we like him much better in his regular makeup. Marks worked hard last Wednesday night, in fact he always does whenever we see him, so it was nothing unusual.

Cole, another speed youngster, did all in his power to get laughs. He too worked hard and was very funny.

Burton in his Irish comedy role did his usual good work. Burton is an earnest worker and always seems anxious to please.

Billy Wainwright and Burton Carr took care of all that was assigned to them and handled everything exceptionally well.

Frances Cornell, displaying several new gowns, was seen to an advantage in her four numbers, as well as the scenes she appeared in.

Nellie Nice has become popular at this house. The audience seems to like her work. She, too, wore several attractive gowns.

Emily Clark and Ethel De Veaux had lots to do, and they gave good accounts of themselves.

The chorus worked well in the numbers which were prettily arranged.

The "woman" bit went over the way Cole, Burton, Wainwright and a chorus girl did it, as did the "Niagara Falls" bit which was offered by Burton, Cole and Wainwright, although the funnel which was corked up in one instance and it was noticeable from the front.

The "Love" bit worked out well with Marks, Wainwright and Miss Clark in it.

The audience liked the way the "telephone" bit was done by Marks, Carr and Wainwright.

The "trunk" bit was amusing the way Burton and Miss Cornell did it.

Marks and Miss De Veaux offered a fast dancing specialty that pleased.

The "sucker" bit was put over better than we have seen it done in a long time. Marks, Cole, Carr, Wainwright and the Misses Nice and Clark worked it up well.

The "dog" bit was offered differently than it usually is, and Marks and Cole got a lot out of it. They were capably assisted by Wainwright, Carr, the Misses Clark, DeVeaux, Margie La Mont and another girl.

The "honorably discharged," bit which is seen for the first time, proved a big success. In this "bit" Burton plays a buck private, when, under the influence of liquor, insisted on intruding on a private party drinking at a table. He was knocked down by the man (Carr). Burton recognized the man as his former lieutenant, whom he had saved on the firing line, and he also remembers that Carr had been wounded in the back while running away from the enemy. Carr refused to recognize him. Burton denounced him, calling on Carr to show his discharge papers, claiming that they were yellow, while his own honorable discharge was white. The lady, Miss Cornell, getting disgusted with her partner left him and walked off with Burton.

The "bit" was well acted and received a big round of applause. We might suggest that if Burton had worn old clothes in this bit it would have been more appropriate, and the bit should have been worked in an interior set.

Princess Doveer in the "Toyland Ballet" offered a new dance in a most graceful way. She was surrounded by the chorus, who introduced the Princess with a series of dances which were well staged.

The house was comfortably filled in spite of the very warm weather. SID.

RETURNING TO BURLESQUE

PHILADELPHIA, Pa., July 5.—Myrtle Cherry will return to burlesque next season as prima donna of the "Girls, Girls, Girls" Company on the American Burlesque Circuit. She has been in vaudeville the past season. Her last appearance in burlesque was as prima donna of the "French Frolics" several seasons ago.

CHORUS GIRL BREAKS LEG

BOSTON, Mass., July 2.—Nellie McCarthy, a chorus girl in the Strouse and Franklyn Stock Company at the Howard this city, fell and broke her leg last week. She is at the Revere House.

REPLACES HARRY FISHER

James E. Cooper has signed Ralph Rockway with the "Best Show in Town" for next season, in place of Harry Fisher.

MELODY LANE

BIG BOOM ON FOR THE INSTRUMENTALS

Aftermath of War with Big Regimental Bands Seen in Revival of Interest in Instrumental Numbers

The instrumental publication, that type of composition which had such a tremendous vogue during the days in which John Philip Sousa was writing his famous march successes and was followed up by a score or more of successful writers, has once more come to the front.

For years the song, with its great word value, held first place in the hearts of music lovers. So strong did the demand for songs become that few publishers, especially those specializing in the popular brand of publication, would consider the publication of an instrumental composition.

Within the past year or two, however, all has changed and the instrumental number is attracting great attenion. An evidence of the change was seen in the big demand for the "Missouri" waltz and the big success of this piece soon decided music publishers to again launch the instrumental composition. No less than four of the reigning hits on the market today are of the instrumental type and although in each instance words have been supplied as an ideal attraction as it were, it is the appealing melody that has won out. The stirring music of the big war bands, to say nothing of the thousands of orchestras throughout the country, have done much to awake interest in the instrumenal number, and returning soldiers are displaying great interest in this style composition.

CHAS. K. HARRIS HAS A FIRE

A fire broke out in the music publishing offices of Charles K. Harris on the Fourth of July morning, and prompt action on the part of the building employes was all that saved the Harris offices if not the entire building.

The fire was caused by a cigarette carelessly dropped from an upper window. It lodged in one of the awnings on the Harris floor and the flames spread from the blazing canvass into the bookkeeping department. The loss, amounting to several hundreds of dollars, is fully covered by insurance.

SKIDMORE OPENS IN NEW YORK

The Skidmore Music Co., formerly of Kansas City, has opened offices in the Gaiety Theatre building. Will E. Skidmore, who had charge of the professional department of the firm when in Kansas City, and later connected with the Chicago offices of Jos. W. Stern & Co., is in charge of the professional department of the Skidmore New York office.

REFUSES $40,000 FOR SONG

Maurice Richmond, selling agent for the song "Tell Me" announced last week that he had refused a $40,000 cash offer for the publication rights of the number.

"Tell Me" styled a ballad fox trot is by J. Will Callahan with music by Max Kortlander and published by Lee S. Roberts of Chicago. Richmond secured the sole selling rights and has the number well on the way to big popularity.

RITTER TO STAY IN NEW YORK

Maury Ritter, who will be the Chicago manager for the Irving Berlin, Inc. music house, will remain in New York in the home office of the company during the summer. He will take charge of the Chicago office early in the fall, which during the summer will be under the temporary management of Joe. Bennet.

GILLHAM WITH STASNY CO.

Art. Gillham has joined the A. J. Stasny forces and will represent the house in the West.

WITMARK HAS SIX NOVELTIES

When it comes to discovering novelty songs that really possess novelty, the palm must surely go to M. Witmark & Sons. Here comes their announcement of six brand new ones of this sort, and each and every one of them is not only a novelty song, but a mighty clever one, too. There ought to be a general rush for them all, and, unless signs fail, there sure will be. "If You Don't Stop Making Eyes at Me, I'm Going to Make Eyes at You," by that tuneful, talented trio, Brennan, Rule and Cunningham, is all that its title implies. It's delightful, in fact. Gerber & Silver, a versatile team of writers, who are doing exceptionally good work these days, have three of the six novelties to their credit. One is "There Ought to Be Music in Every Home Except Next Door to Me." That's a long title, but we would not cut a word of it. It's too good, but not better than the song itself, which is full of laughs. The second Gerber-Silver number is "Who Discovered Dixie?" a clever and melodious fancy. "Give Me the Sultan's Harem" is a veritable scream, besides being a tuneful, timely ditty. It is quite a notable performance for one song-writing team to evolve three such really excellent novelties at one stroke of the pen, as it were. Then there's "You Know What I Mean," a rattling good little number by Dubin & Rath, of the Argonne Players and recently of the 77th Division. Finally, George M. Cohan's new and dashing song, "Where Is the Girl I Left Behind?" completes this wonderful sextette of winners. The Cohan song is one of the best he has ever done, and there's nothing catchier on the market. All these members are being featured by headline acts in vaudeville, whose number is rapidly increasing.

W. C. POLLA WRITING AGAIN

W. C. (Bill) Polla, the composer whose "Gondolier" hit a high mark in the music world a dozen years or more ago is writing again. Just to show that he has lost none of his old-time ability to hit the taste of music lovers his latest number "Dear Heart," has hit the 400,000 sale figure.

WARSHAUER WRITES A NOVELTY

Frank Warshauer, whose "Rainy Day Blues" is one of the biggest sellers on the phonograph records has written a new novelty which has just been released by the Maurice Richmond Co. It is entitled "My Cuban Dream" and already is a big feature with all the big Broadway orchestras.

FEIST TRIO SINGS IN DETROIT

The Municipal Band concerts opened in Detroit, Mich., last week at Belle Isle. Herman Schmarz's Military Band was the attraction. This is one of the finest musical organizations in the country, and in addition to the orchestral soloists, the "Feist Trio" were featured.

MC KINLEY SONG FEATURED

The symphony orchestra conducted by Nat W. Finston at the Rialto Theatre during the week of June 24, rendered as a marimbaphone duet the selection "Sweet Hawaiian Moonlight," one of the recent successes in the big McKinley Music Co. catalogue.

PUBLISHERS OFFERED STOCK

A stock salesman has been calling on local music publishers recently offering them stock in a chain of stores handling merchandise which is retailed at prices ranging from five cents to fifty.

CHURCH TO OPEN IN NEW YORK

C. C. Church & Co. the Hartford, Ct. music publishers are planning to open a New York branch sometime this month.

MORNY HELMS WITH BERLIN

Morny Helms, the arranger, has signed with the Irving Berlin, Inc., house.

M. P. P. A. IN DRIVE FOR NEW MEMBERS

New Firms Join Music Men's Association Which is Planning Many Reforms During Coming Year

The Music Publishers' Protective Association, the organization of music men formed a little over over two years ago, with the expressed object of putting an end to the paying of singers to introduce songs in the vaudeville theatres, is making a drive for new members and in it is making a decided success.

During the past few weeks the following firms have joined: Irving Berlin, Inc., although not yet open for business, has taken out a membership; the Buckeye Music Co., of Columbus, Ohio, has enrolled, as well as Pave & Handy, the McKinley Music Co. of Chicago, Maurice Richmond of New York and Sherman, Clay & Co. of San Francisco. The membership list of the organization contains the names of twenty-four of the representative houses throughout the country, and the organization plans to still further add to the list.

During the two years the organization has been in existence it has lost but four members—Will Rossiter, C. A. Fifer, T. B. Harms & Francis, Day & Hunter, and the F. J. A. Forster Co. having resigned.

The organization, which has been particularly successful in eliminating the singer payment system, is planning a number of reforms for the betterment of the music publishing business during the coming year.

MUSIC PIRATES IN FRANCE

According to Borry Osso, the general manager for Oscar Osso, American representative of the French Society of Authors, Composers and Publishers, American music has met with such a pronounced success that the attention of the pirate has been attracted. A number of American publications, according to Mr. Osso, has been printed in the French capital and are being offered for sale in the shops and other places where music is handled.

BORNSTEIN IS ENTHUSIASTIC

Sol Bernstein, manager of the Irving Berlin, Inc., music house is enthusiastic over the new Irving Berlin songs which the young writer has turned in as his first numbers for publication. "I am confident," said Mr. Bornstein, "that they represent the greatest work of Mr. Berlin, and will, I am confident, not only rival but surpass in popularity any of his previous writing." "Enthusiastic? Perhaps," he went on, "but you see I have heard the numbers."

REMICK'S SONG SHOP REMODELED

SAN FRANCISCO, Cal.—Remick's Song Shop, which has been entirely remodeled at a cost of over $10,000, with show windows on two streets, was formerly opened this week, and is one of the bright spots on Market street. The professional department located at present on the third floor will be moved to the second, which is to be entirely refurnished and fitted up with offices and piano rooms.

GILBERT AT ATLANTIC CITY

Wolfe Gilbert, who played the Keith Atlantic City theatre last week remained at the summer resort until Wednesday on account of the big Elks' Convention. During the meetings he put over a number of big popularity stunts in connection with the Gilbert & Friedland songs.

BURKAN VICTIM OF SUNSTROKE

Nathan Burkan, the theatrical attorney, well known to local music publishers, was overcome by a sunstrike while at Long Beach on Sunday. He is convalescing from the attack at his home in New York.

FEIST STARTS BIG AD. CAMPAIGN

Commencing with a full page advertisement in the rotagravure section of the *Tribune* on Sunday of this week, Leo Feist, Inc., has started an advertising campaign, national in scope, which is to surpass in size any of the previous efforts of this big advertising house.

The Sunday *Tribune* advertisement was devoted to a single song, "When You Look In the Heart of a Rose," the ballad hit in "The Better Ole" show. The advertisement, one of the most attractive in the entire paper, carried a big photographic reproduction of the tenor, John McCormack, who unsolicted made the phonographic record of the song. This record recently released is one of the month's biggest sellers. Next Sunday's *Times* will also carry in its rotagravure section a full page display and with the opening of the season big advertising space in a score of the country's biggest dailies, weeklies and monthlies will be utilized to announce the Feist songs.

SCANLON MAKING RECORDS

Walter Scanlon, the songwriting tenor, is making a number of phonograph records during the vacation season. Scanlon will open next season in the "Hammerstein production of "Somebody's Sweetheart," a piece in which he scored a big hit at the Central theatre.

ADELE ROWLAND PUBLISHING

Adele Rowland, the musical comedy prima donna, is now a music publisher and her first publication is ready for the trade. It is called "Good-bye Pal," and is by I. Caesar and Will Donaldson. Maurice Richmond is the selling agent.

NEW MELODY BALLAD RELEASED

The Leo Feist, Inc., house has accepted for publication a new American melody ballad entitled "Each Shining Hour." Lyrics and music of the new song are by Miss Glad Forster and the number has been released to the singing profession.

MAX WINSLOW'S MOTHER IS DEAD

Max Winslow's mother died suddenly at her home in Boston on Sunday. Max, who was spending his vacation in the Thousand Islands was reached over the long distance telephone on Monday and went from there direct to Boston.

VON TILZER TO OPEN IN FRISCO

Harry Von Tilzer will open a branch professional office in San Francisco early in August. Carl Lamont, at present connected with the New York office, will be in charge of the western branch.

MAXWELL RETURNING TO N. Y.

Geo. B. Maxwell, of Ricordi & Co., and president of the American Society of Composers, Authors and Publishers, who for several months has been abroad, is on his way to New York and is expected sometime this week.

ISRAEL WITH IRVING BERLIN

Harry Israel, recently returned from France, where he served with the American Expeditionary Forces, will be manager of the Band and Orchestra department of the Irving Berlin, Inc. music house.

"ALCOHOLIC BLUES" AT PALACE

"The Alcoholic Blues" is a big hit with the Four Harmony Kings at the Palace theatre this week. The clever quartette get the best possible results from the clever novelty number.

HARRIS RELEASES BABY SONG

Charles K. Harris, writer of scores of baby song successes, has a new one which looks like a big winner. It is called "Sing Me to Sleep With a Chinese Lullaby."

DEAR FRIEND MANAGER AND PERFORMER,
YOU'RE ABOUT TO START-OR HAVE ALREADY STARTED REHEARSING

THE WITMARK COAST

WE ARE READY TO SUPPLY REQUIRED IN

IT MATTERS NOT WHETHER YOU'RE IN VAUDEVILLE MINSTRELS TABLOIDS MUSICAL STOCK BURLESQUE ETC YOU WILL FIND MATERIAL IN THIS BATCH THAT YOU CAN SURELY USE

ALL KINDS OF DOUBLE VERSIONS

Each of Our Offices in the Cities marked on this map is Fully Equipped

M. WITMARK

AL. COOK, 52 W. 37th St. (Next to Pantages)

AL. BROWNE
San Francisco, Cal.
508 Pantages Bldg.

THOS. J. QUIGLEY
Chicago, Ill.
Garrick Theatre Bldg.

ED. EDWARDS
Philadelphia, Pa.
35 So. Ninth St.

JACK LAHEY
Boston, Mass.
218 Tremont St.

HARRY NATHAN
Los Angeles, Cal.
Superba Theatre Bldg.

JACK PORTLEY
Pittsburgh, Pa.
28 Fourth St.

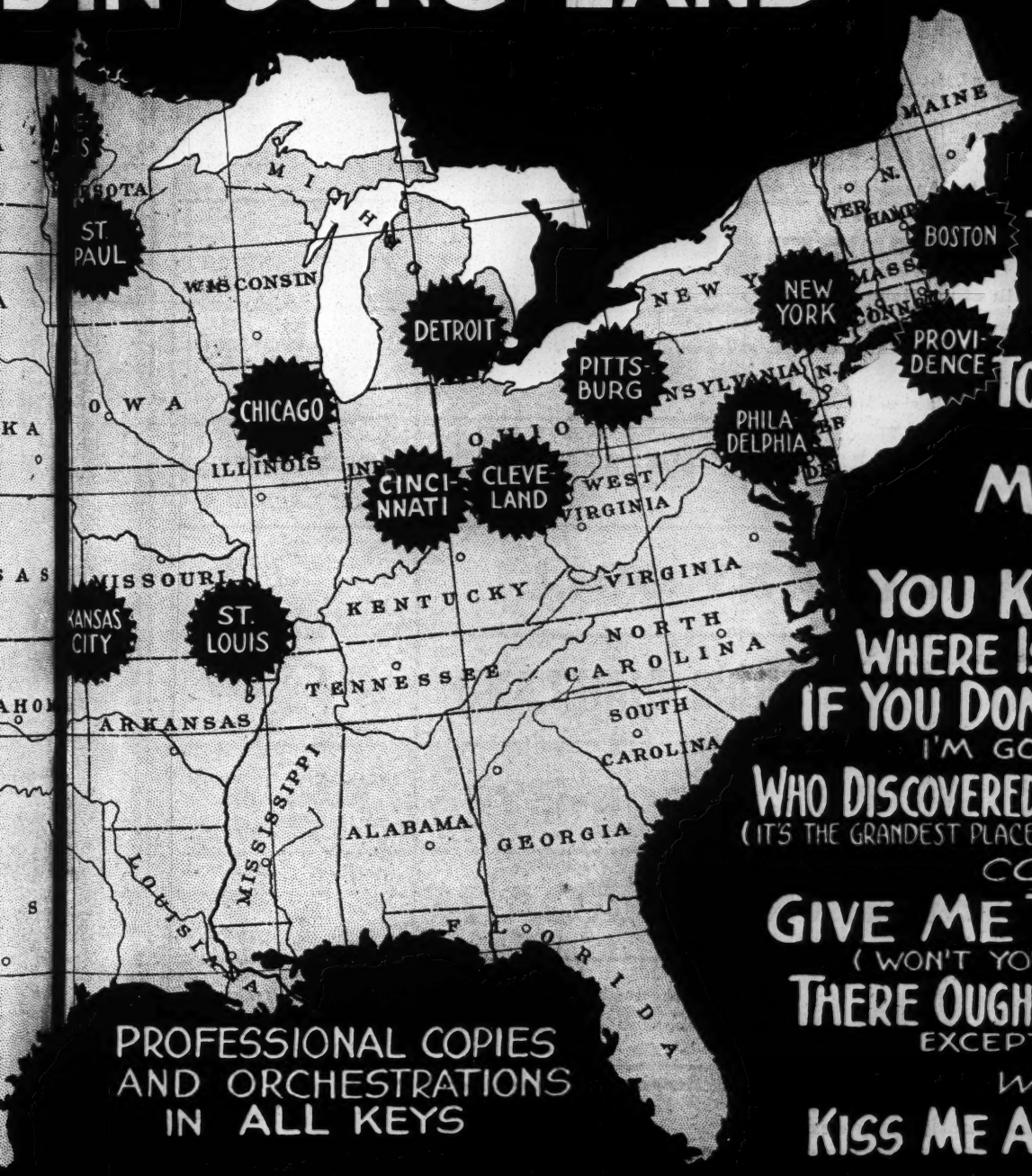
GUS L. MANN
Detroit, Mich.
Majestic Theatre Bldg.

EARL M. JAY
Kansas City, Mo.
Gayety Theatre Bldg.

HARSALS WHY NOT SAVE TIME AND TROUBLE BY TAKING ADVANTAGE OF

ST-TO-COAST SERVICE

UPPLY YOU WITH ANYTHING D IN SONG-LAND



PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS

BALLADS

DEAR LITTLE BOY OF MINE

THAT WONDERFUL MOTHER OF MINE

YOU'RE MAKING A MISER OF ME

THE GATES OF GLADNESS

LITTLE BY LITTLE

YOU'RE BREAKING MY HEART

TODAY TOMORROW & FOREVER

ORIENTAL

MY DESERT LOVE

NOVELTIES

YOU KNOW WHAT I MEAN

WHERE IS THE GIRL I LEFT BEHIND

IF YOU DON'T STOP MAKING EYES AT ME

I'M GOING TO MAKE EYES AT YOU

WHO DISCOVERED DIXIE? (IT'S THE GRANDEST PLACE ON EARTH)

GOOD NIGHT ANGELINE

COMIC SONGS

GIVE ME THE SULTAN'S HAREM

(WON'T YOU GIVE THAT HAREM TO ME)

THERE OUGHT TO BE MUSIC IN EVERY HOME

EXCEPT NEXT DOOR TO ME

WALTZ SONGS

KISS ME AGAIN

STARLIGHT LOVE

Fully Equipped with a Complete Stock of these Songs and many others

MARK & SONS

OK, 152 Broadway, New York

(N to Palace Theatre)

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	Another "Hawaiian Butterfly" Melody **JERRY** A Bit of Love, Shamrock and Ireland	By DANNIE O'NEIL and BILLY BASKETTE
2	The Lure of Mysterious China **CHONG** Blended with American Pep	By HAROLD WEEKS
3	A Sure Pop, 100 to 1 Bet **FRIENDS** Greatest Ballad Hit in Years	By HOWARD JOHNSON GEO. W. MEYER and JOS. H. SANTLY
4	A Rip Snorting, Sure Fire Song Hit **JA-DA JA-DA** Special Stage Version for Any Kind of an Act	By BOB CARLETON
5	It's Spreading All Over America **BY THE CAMPFIRE** The Hit of the Hour	By PERCY WENRICH
6	Biggest Novelty of the Season **JOHNNY'S IN TOWN** Snappy Lyric and Catchy Melody	By JACK YELLEN GEO. W. MEYER and ABE OLMAN
7	Cleaning Up and No Wonder **SALVATION LASSIE OF MINE** "She Brought Doughnuts to the Doughboys"	By CHICK STORY and JACK CADDIGAN
8	A Song That Brings a Smile to Your Face **HEART BREAKING BABY DOLL** She Even Made Philadelphia Gay	By CLIFF HESS and SIDNEY D. MITCHELL
9	A New and Novel Rag Song **ANYTHING IS NICE IF IT COMES FROM DIXIELAND** Better Than "Peaches Down in Georgia"	By GRANT CLARKE MILTON AGER and GEO. W. MEYER
10	Oh! What a Terrible Blow **GOOD-BYE, WILD WOMEN, GOOD-BYE** Sing It! 'Twill Help Cheer the Bunch—Maybe	By HOWARD JOHNSON MILTON AGER and GEO. W. MEYER
11	The Great Peace Making, Joy Bringing Ballad **IN THE LAND OF BEGINNING AGAIN** Nothing Sad About It—Everything Glad About It	By GRANT CLARKE and GEO. W. MEYER
12	The Chicago Hit **AT THE HIGH BROWN BABIES' BALL** Better Than "Strutters' Ball"	By BENNIE DAVIS SID ERDMAN and ERNIE ERDMAN

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.
711 Seventh Avenue, New York
CLEVELAND, Ellastone Bldg.
BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.
DETROIT, 213 Woodward Ave.
KANSAS CITY, 1225 Grand Ave.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Calumet Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

PALY SANDERS is at Atlantic City for a vacation.

Bill Casey is on a fishing trip in New Hampshire.

Irving Scott has been mustered out of the service.

Leilia Frost will be seen in "Wedding Bells" next season.

Bruce Reynolds has had a new play accepted by the Shuberts.

Master Gabriel has sold his farm outside of Providence, R. I.

Joe Michaels was at Saratoga Springs for several days last week.

Jack Ellis and **May Lyman** became the parents of a boy last week.

Eugene Ysaye, the concert violinist, sailed for France last week.

Arthur S. Lyons, the booking agent, was in Washington last week.

John McKee is directing Henry W. Savage's production of "See Saw."

Carl Randall will put on the dance numbers in a new John Cort production.

Jim Doherty was married last week to **Edith Robertson,** a non-professional.

J. J. Rosenthal, manager of the A. H. Woods Theatre, Chicago, is in town.

Lewis J. Rosenberg has returned from France, and will take up publicity work.

Pauline Garon will be in the cast of "Buddie," a Selwyn production, next season.

Patton and **Marks** have been signed by Cohan and Harris to appear in a production.

Fred Ardath returned from Toledo Monday after witnessing the Willard-Dempsey bout.

Jennie Eustace has been engaged by **Charles Emerson Cooke** for "An Innocent Idea."

The McKenna Sisters are appearing in the cabaret of the Marlborough Hotel, New York.

Beth Franklyn opened in "The Brat" last week with the Garrick Players, Washington.

Cyril Keithley has returned to the cast of "A Little Journey," after a two weeks' absence.

J. Fred Zimmerman is ill with neuritis, contracted shortly after a long visit on the coast.

Thelma Carter has been engaged to appear for six weeks at the Beaux Art, Atlantic City.

Marie Pauldeild, of Bill Casey's office, is on a four weeks' vacation in the White Mountains.

Nina Davis has returned East, after playing sixteen weeks on the coast for the W. V. M. A.

Jack Hazzard, of "La, La, Lucille," has purchased a home in the Great Neck theatrical colony.

Thomas Conkey has been re-engaged by **John Cort** for the leading male role in "Fiddlers Three."

Will M. Cressy is taking the place of Frank Bacon in "Lightnin'" while Bacon is having a rest.

Margaret Nease, a member of the "Bringing Up Father" company, is recovering after an operation at the American Theatrical Hospital, Chicago.

ABOUT YOU! AND YOU!! AND YOU!!!

Robert Ames has been signed to play opposite Louise Huff by the American Cinema Company.

Ralph Ruffner has been appointed manager of the Rialto Theatre. He comes from Butte, Mont.

Maude Fealy will return to the stage under the management of John Cort in "The Fool's Game."

Joe Le Fan, having been mustered out of the service, has joined the De Rue Brothers' Minstrels.

Joe Flynn, who hands out news for the Arthur Hammerstein productions, is on a two weeks' vacation.

Adeline Leitzbach has recovered from her illness and is working on the libretto of "The Perfect Man."

A. E. Thomas has written a new play called "Poor Mother," which Charles Frohman, Inc., will produce.

Pierce and **Burk** replaced **Stanley** and **Birnes** at the Fifty-eighth Street during the last half of last week.

Julia Morgan, ingenue with the "Mischief Makers" next season, is at Lake Hopatcong for the summer.

Rudolph Friml, having secured a divorce from **Blanche Betters,** is to marry **Elsie Lawson,** a chorus girl.

Billy Wainwright closed his season with the B. F. Kahn Stock Company at the Union Square last Saturday.

Julian Alfreds is in charge of the dancing of Henry W. Savage's new production, "See Saw," now in rehearsal.

Edna Chase is appearing with Lew Fields' "Lonely Romeo," after an absence of two years from the stage.

Laurette Taylor and her husband, **J. Hartley Manners,** sailed for London, Eng., last week, on the *Aquitania.*

Billy Wilson, comedian, and **Isabelle Jason** have been booked by Billy Curtis for the Winter Garden, Chicago.

Bernard Metzger has quit as manager of Unity Hall, frequently used for rehearsals. Sam Robinson succeeds him.

Minnie L. Cummins, an old-time Shakespearean actress, was given a banquet and benefit last week by several friends.

Lawrence Gordon and **Alice Jolice** will do a new act called "Won by a Whisker," by **Orrin Breiby** and **Clarence Oliver.**

Flo Ziegfeld, Sam Harris, Frank McKee and **Fred Block** all went to Toledo last week to see the Willard-Dempsey scrap.

Tom Wise has been loaned to Oliver Morosco by A. H. Woods for another season, and will be seen in "Cappy Ricks."

Luella Arnold is resting at her father's bungalow in the suburbs of New Brunswick, after a successful season in stock.

Ray Miller's Black and **White Melody Boys** are having a vacation, and will be seen in a musical production next season.

Tommy Haydn and **Carmen Ercell** have been booked by J. C. Peebles to play all of the Orpheum time. They open Aug. 4.

Herman and **Shirley** are to play all of the Eastern Keith time, opening at Portland Sept. 1. **J. C. Peebles** is handling the act.

Gardner and **Van** have closed with De Rue Brothers' Minstrels, and are now in vaudeville under the direction of Jack Linder.

B. E. Mugridge, of Regina, Saskatchewan, Canada, has accepted an offer to lead the orchestra of the Grand Theatre, Rutland, Vt.

"The Great Weber" was rescued from drowning last week by Buck Leahy and Harry Kasermann, of De Rue Brothers' Minstrels.

Trixie Hicks, Edith Dohman, Peg Healy and the **O'Brien Brothers,** will appear for two weeks at the Hotel Martinique, Atlantic City.

Lou Lessor returned to New York last week after spending the winter in Florida. He will manage a burlesque show next season.

Dave Manning arrived in New York last week from France. While there he put on "Tout Sweet" and "Who Can Tell" with soldiers.

The **McCarty Sisters,** formerly of the McCarty Sisters and Morley, have signed with Max Spiegel for his Cecil Lean-Cleo Mayfield show.

Yerkes Jazzarimba Orchestra has been engaged for "Hello, Alexander," the McIntyre and Heath show which comes to New York shortly.

Joe Weber, Mrs. Weber, Sam Bernard, Mrs. Bernard, Abner Disstillator and **Mrs. Disstillator** started for the Thousand Islands last week by auto.

Walters and **Walker** will open soon with a trench act. They have just returned from overseas where they have been for some time with the A. E. F.

Reginald Denny and **Betty Murray** have been engaged by Walter Hast for leading roles with one of the four "Scandal" companies he will send out next season.

Marion Coakley and **Forrest Winant** have signed with Walter Hast for leading roles in two new plays by Cosmo Hamilton which will soon start rehearsals.

Sgt. Weston Burtis has been discharged after one year's service in the army and returned to the stage at the opening of grand opera at Ravina Park, in Chicago.

Ray Jones, of Granville, N. Y., a winner in a recent beauty contest, has been made a picture star by The Diamond Film Corporation. Joe Gilbert is general manager.

Rosetta Burrows, now on the Keith time with "Rutan and His Song Bird," in which she is the song bird, is having her act rewritten by her brother, A. Spencer Burrows.

Jake Kennedy and **Bonnie Lloyd** (Mrs. Kennedy) left New York Monday for Keansburgh, where they will be at their bungalow until starting rehearsals in August.

Orrin Breiby has written a comedy playlet called "Even Steven," in collaboration with **Elizabeth Kennedy,** which is now in rehearsal. **Max Hart** will handle the booking.

Freddie Becque, with the American forces in France as a member of the band of the 82d Division 319 F. A. "H.," has been mustered out and will soon resume his stage work.

Ben Joss, a member of the California Trio, who has been in France the last year, was discharged from the army June 29, and will be with the "Roseland Girls" when rehearsals start.

Bertha Katz, of the Fox Vaudeville Booking Offices, is spending a two-week vacation in the Berkshire Mountains. Harold Goldberg is acting as aide to Edgar Ethan Allen in her stead.

Helen Coyne, dancer with the Gus Edwards Revue, has been engaged by the Shuberts to be featured in one of their musical shows next season. She formerly appeared with Lew Brice in vaudeville.

Lillian Lorraine, the six **Brown Brothers, Allyn King, W. C. Fields, Oscar Shaw** and **Savoy** and **Brennan** have signed for the new Ziegfeld "Midnight Frolic" which will receive its premiere a week from next Monday.

W. H. Smith, who produced the numbers of "Yip, Yip Yaphank," has been engaged by John Cort to stage the dance numbers and ensembles of the new Eddie Leonard show, "Roly, Boley Eyes," now in rehearsal. It will open out of town Sept. 8.

Arthur L. Lines and **Beulah Baker,** who recently closed with Gatts, Rowland and Clifford's "Should There Be Children?" company, have decided to go into burlesque. They have signed with Billy Watson's "Parisian Whirl," opening in Buffalo Aug. 16.

The Fontaine Sisters, Billy Cloonan, Rogers' Jazz Band and **Kelsey** and **Sprague** sailed last week for the Canal Zone on the S. S. "Panama." The last named team is booked for the Hotel Metropole, Panama. The others are to appear at the American Hotel in the same city.

Selma Braatz, the **Kitamura Japs,** the **Slayman Oli Troupe of Arabs,** the **Marvelous Millers** and **Maxine Brothers** and **Bobbe** comprised the vaudeville bill at the annual convention and dinner of the Thomas A. Edison phonograph dealers at the Pennsylvania Hotel.

Frank Fay, Jessica Brown and **Joe Neimeyer, Ralph Herz, Sam Ash,** the **Gardiner Trio, Julia Kelety, Dorothy Toga, Grace Cameron,** the **Roth Brothers, Mlle. Marguerite Holt** and **Rosedale, Marguerite Calvert** were among those on the bill at the Winter Garden on Sunday night.

Darl MacBoyle, the song writer and musical playlet author, was the winner of a Weber upright piano raffled off in the Geneva Club on West Forty-third street last Monday night just before "the kick" was taken out of America. The instrument cost MacBoyle twenty-five cents.

The concert at the Winter Garden last Sunday included the names of **Frank Fay, Jessica Brown** and **Joe Neimeyer, Ralph Herz, Sam Ash, Gardiner Trio, Julia Kelety, Dorothy Toye, Grace Cameron, Holt** and **Rosedale, Lew Cooper, Rath Brothers, Mlle. Marguerite** and **Marguerite Calvert.**

Seymour Felix, formerly of Felix and Claire, and Mrs. **Felix,** celebrated the first anniversary of their marriage at the home of Mr. and Mrs. J. Schreiber in Bradley Beach, N. J., recently. Among those who attended the dinner were Mrs. I. Simons, Miss A. Bickel and "Baby" Florence.

George Wilson, Jimmy Wall, Jack Kennedy, William H. Hallett, Eddie Gallagher, Johnny Buckley, Marty Fletcher, Simon Denys, Ellie Rowland, Three Musical Cates, Herbert Willison, Max Maxon, James Brady, George Reeves, Jack Rich, George Burton, Bob Weston, Joe Hill, George Phillipps, Harry Harvey, Frank Oppie, Jimmie Ormsby, Max Braun, Fred Smith, Saxo Five, Billy Markwith, Lee Edmonds have been engaged for Gus Hill's Minstrels.

(Continued on page 29)

FAN SAN
(This is not a Face Powder)

FOUR HARMONY KINGS

I. H. BROWNING, FIRST TENOR
W. H. BERRY, SECOND TENOR
CHAS. E. DRAYTON, BARITONE
W. A. HANN, BASSO

Re-appearance at **B. F. KEITH'S PALACE THEATRE** *THIS WEEK*

Dir. PETE MACK

HEADLINING AT B. F. KEITH'S

Riverside and Royal Theatres

THIS WEEK, JULY 7

NAT NAZARRO, JR.

ASSISTED BY HIS

Atlantic Fleet Jazz Band

Direction—Morris & Feil
Personal Management—Queenie Nazarro

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

MANAGERS FROWN UPON DEMOBILIZED PERFORMERS

Comparatively Few Actor-Soldiers Have Been Booked at Old Salary—Many Are Offered Half Former Pay When Their Identity Is Known—Others Are Refused Bookings

LONDON, Eng., July 4.—There is much discussion at the present time as to whether the demobilized performer is getting a fair chance in the profession he left to do his duty for his country.

While it is true that Gulliver and one or two other managers have been quick to give the returned soldier-performer work, without an attempt to cut his salary, there are many others who have not. It is also true that, in the aggregate, thanks to the right feeling of managers, quite a number of soldier-performers have been fortunate enough to make a new start in their chosen profession. But it is a sad commentary on the British managers' patriotism that there are many performers who have returned from the conflict thoroughly fit to resume where they left off, who are still idle.

Some demobilized performers say that many managers express doubt about giving them bookings; while other managers come out flat-footedly and say they have no use for them at all. Still other managers refuse to book ex-soldier performers except at greatly cut salaries.

The feeling among some managers seems to be that performers back from the war are so anxious to get to work again that they will accept any salary, and the money that has been offered in some cases is absurdly low.

To give an idea of the feeling of the average manager toward the soldier performer, a case in point is where a manager recently saw an act performed and wanted it for his house. He told the agent who booked the act that he would be willing to give $100 a week for it. Later, when the manager learned that the two men who comprised the act were demobilized performers, he said he would not give more than $60 for it, because they were ex-soldiers.

It seems a pity that this should be so. Variety did much for the entertainment, comfort and benefit of Britain's fighting forces during the war, and no true Briton should allow it to be said of him that he neglected one of the men who helped to make it possible for him to live in peace and continue in business.

The performer who served his country should receive today just as much salary for his work on the stage as he did before he went to fight for his flag. Provided, of course, his ability as an entertainer is just as good.

OXFORD STILL SHOWS DRAMA

LONDON, England, July 1.—With the production of "A Temporary Gentleman" at the Oxford, that house is continued in the dramatic ranks. It started with "The Better 'Ole," which was presented there because no dramatic house in London was available at the time. Then came "In the Night Watch." It is not outside the bounds of possibility that the house will continue to give drama and never go back to variety. "A Temporary Gentleman" is a three-act comedy by H. F. Maltby and is presented by Herbert Jay and Frank Littler.

DESTINN MAKES RE-APPEARANCE

LONDON, England, June 30.—Emmy Destinn, after an absence of five years, made her grand opera reappearance under the name of Mme. Destinnova, in the title role of "Aida." She was enthusiastically received. She will revisit the United States in the Fall to sing at the Metropolitan Opera House, New York.

"TILLY" NEARLY READY

LONDON, England, July 1.—"Tilly of Bloomsbury," Grossmith and Laurillard's next forthcoming production, is to be presented early this month at the Apollo. Arthur Bourchier has been signed to play the role which the late Weedon Grossmith was originally engaged.

TEDDIE GERARD RETURNING

LONDON, England, July 1.—Teddie Gerard has been engaged to appear in Guitry's "L'Illusioniste" in New York and will soon return to the States to fill the engagement, at present Miss Gerard is appearing in "As You Were," at the London Pavilion, having taken the place of Mlle. Delysia in that revue.

SYDNEY LIKES "BETTER 'OLE"

SYDNEY, Australia, June 1.—Sydney has emphatically placed its stamp of approval on "The Better 'Ole," produced last week at the Tivoli. If the business of the first week, together with the enthusiasm shown by the audiences, is any criterion, "The Better 'Ole" will have a long run in this city.

COLLIER PLAY BREAKS RECORD

SYDNEY, Australia, June 1.—"Nothing But the Truth," William Collier's successful American play, started at the Criterion Theatre with the biggest and most enthusiastic audience ever accorded a comedy on the Australian stage.

M. B. Figman, who is seen in the role originated by Collier, made three previous attempts to bring the play here. The first two were prevented by the "flu," and the third, owing to a jumble in the bookings caused by the same epidemic, resulted in an engagement of three nights only. But these showings, although given at a time when theatregoers had not recovered from their "flu" scare, were sufficient to whet their appetites, and the result has been that "Nothing But the Truth" has received the most thorough "mouth to mouth" advertising of any play that has ever been given here. Figman is ably supported by Lolita Robertson, Nellie Wilson, Lucie Carter, Primrose Caryll, Emma Temple, Eunice Vert, Mac M. Barnes, Leslie Victor, Kenneth Brampton and E. P. Bush. The play is still going strong and should continue at the Criterion for weeks to come.

DUBLIN SHOW RAIDED

LONDON, England, June 30.—The Dublin police raided Arthur Sinclair's "Duty" company recently while playing in St. Mary's Hall, Mayo. The head constable, who conducted the raid, objected to the play, which has been presented in other parts of Ireland with success. In Cork there was some talk of prohibiting the performance, but when the authorities saw it they permitted it to go on. At Kilkenny the police forbade the use of police uniforms on the stage, but at Mayo they confiscated some of the wardrobe of the company members and the show was given in civilian dress, with the police wearing top hats to distinguish them from the others.

"JEST" TOO GLOOMY FOR LONDON

LONDON, England, July 2.—In spite of the report that Grossmith and Laurillard had secured "The Jest" for local production, that firm announces that their American representative says the play is too "gloomy and gruesome for England."

SWEDISH DANCER APPEARS

LONDON, England, June 29.—Mlle. Jenny Hasselqvist, the much-heralded Swedish prima ballerina from the Royal Opera House, Stockholm, is making her first appearance in this country at the London Coliseum. That she is talented there is no question, but she affects an excess of arm wriggling in some of her dances that rather detracts than adds to the beauty of her work.

She also appears without the aid of elaborate scenery and attendant coryphees, which is a big handicap, for she lacks sufficient magnetism to "go it alone." Unquestionably, if she had the above aids, her success would have been far greater than it is.

MAY DE SOUSA SCORES

SYDNEY, Australia, May 29.—One of the outstanding features of Her Majesty's successful production, "Goody Two Shoes," is the hit scored by May de Sousa, who, as principal boy, has captured all by her acting and remarkable singing. She has made one of the biggest successes ever made by an American.

Fred Walton's success is second only to that of Miss de Sousa, and his Toy Soldier, with which Americans are familiar, is voted as one of the best things ever seen on our stage.

ASCHE WRITING ANOTHER PLAY

LONDON, England, July 2.—In spite of the fact that Oscar Asche has only just finished "Mecca" and a play he tentatively calls "All Aboard" or "All Abroad," he has started writing a big musical drama, the heart interest of which will center around a love story of the days of the eccentric Marquis of Waterford. He expects this work to be finished in time for a late Autumn production.

SYDNEY THEATRES DRAWING BIG

SYDNEY, Australia, June 1.—After seven weeks of theatrical drought, the Sydney theatres started on Saturday night with bumper business which continues unabated. The fact is the people were show hungry and just as soon as the danger of the "flu" had passed the theatres began to reap the benefit. This applies alike to the dramatic, the variety and the motion picture theatres.

QUITS OLD DRURY JULY 11

LONDON, England, June 30.—Robert Loraine has but two more weeks to stay with his "Cyrano de Bergerac" at Drury Lane, as he must vacate to permit Sir Thomas Beecham to come in with his light opera company. Loraine contemplates moving the play to another London theatre for a few weeks and then going on tour.

PUBLISH BELASCO PLAY STORY

LONDON, England, July 2.—"The Girl of the Golden West," David Belasco's successful American play of California, which furnished the book for Puccini's opera of the same title, has been novelized and printed in book form by the Messrs. Jarrolds.

TWO "SCANDAL" CO.'S TO TOUR

LONDON, England, July 1.—Arthur Bourchier is sending out two companies of "Scandal" for provincial tours. The first started last week and the second opens on July 21. One tours North, the other South.

DAREWSKI TO ASSIST LOAN

LONDON, England, July 4.—Herman Darewski has received official appointment to assist in the exploitation of the Victory Loan in the theatres, music halls, cinema theatres and the music trade.

LONDON TO SEE KOUNS SISTERS

LONDON, England, June 29.—Nellie and Sara Kouns, two young American vocalists, are presently making their first appearance in London at the Coliseum.

"IN CHANCERY" MUSICALIZED

LONDON, England, July 1.—By arrangement with Sir Arthur Pinero, Fred Thompson has had a musicalized version made of "In Chancery," and, in its new form, this old Edward Terry success will follow "The Boy" (Pinero's "The Magistrate" with music) at the Adelphi as soon as the latter is withdrawn. "In Chancery" has been renamed "Who's Hooper," and the music is by Clifford Grey. Incidentally, the withdrawal of "The Boy" seems remote. The play is nearing its 800th performance and is still going strong.

SING IN BULL FIGHT ARENA

MEXICO CITY, July 4.—The Teatro El Toro, at one time one of the leading bull fight arenas in this country, has been turned into a home of grand opera, as a sequence of the decree of President Carranza that bull fights are banned in Mexico. The Teatro El Toro is rich in the lore of the bull fight and the most famous toreadors of the world have at one time or another appeared in this arena.

LONDON TO SEE "NOBODY'S BOY"

LONDON, England, July 1.—Messrs. Sacks and Butt are preparing to give "Nobody's Boy" a production at the Garrick Theatre. They have come to an arrangement with Percy Hutchinson by which the American play will follow "The Luck of the Navy" as soon as the latter work runs itself out. Frank Lalor has been engaged for a leading role.

GILBERT MILLER RECOVERED

LONDON, England, July 1.—Gilbert Miller has returned to London, practically recovered from the effects of his recent accident. He is about to begin preparations for the production of "The Depths," the first offering he and Henry Ainley will present in the Autumn at the St. James.

HENRY AINLEY RESTING

LONDON, England, June 30.—Henry Ainley closed his tour of "Uncle Ned" last week in Blackpool and has gone on a holiday at his home in Kent prior to his association with Gilbert Miller as co-manager and actor at the St. James Theatre.

HAWTREY BACK IN CAST

LONDON, England, June 30.—Charles Hawtrey has recovered from his recent illness and is back in the cast of "The Naughty Wife" at the Playhouse. The play continues to do good business. It passed its 550th performance last Friday.

STARTS 22D TOUR AUG. 4

LONDON, England, July 2.—"Are You a Mason" will start on August 4 its twenty-second annual tour under the management of Charles H. Williams.

TRAGEDY DEFIES THE HEAT

"John Ferguson" was moved on Monday night from the Garrick to the Fulton Theatre. It will remain there for a summer run. Originally the play was intended for a week's run at the Garrick, where it was put on by the Theatre Guild and, despite the fact that it is a tragedy and without much humor, has been making money for a considerable time.

REMODEL 44TH STREET THEATRE

The Forty-fourth Street Theatre has been completely remodeled for the Shubert "Gaieties of 1919," which opened there Monday night. It is planned to have a tea garden adjacent to the lobby, and to have dancing there also.

FAN SAN
(This is not a Face Powder)

WANTED! WANTED! WANTED!

Girl's Photograph for Title Page of Our Big Ballad Now in Preparation for Next Season

IF I ONLY HAD YOU

(I'D FEEL LIKE A MILLIONAIRE)

Words by HARRY PEASE Music by ED. G. NELSON

CHORUS

In your eyes I see diamonds, so beautiful,
In your hair I see mountains of gold;
When I look at your teeth I see marvelous pearls,
And your smile is a treasure untold;
In your cheeks I see roses of summer time,
In your lips I see rubies so rare;
I've no wealth, still it's true,
If I only had you, I'd feel like a millionaire.

Bide Dudley, of the New York Evening World, says it's the greatest minstrel ballad ever written.
Any girl who thinks she can fit this description should send us her photo with full name and address. Same will be returned if not accepted. The photo selected will be published later in this paper

PROFESSIONAL COPIES NOW READY

MEYER COHEN MUSIC CO.

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HUGHIE CLARK

Sole Direction MAX HART
Now working in Vaudeville

TRANSFIELD SISTERS

This Week (July 7), New Davis Theatre, Pittsburgh, Pa. Booked Solid Next Season
Under Sole Direction RAYMOND F. HODGDON

DIAMOND DYE

WANTED—WANTED—WANTED

ALL SCENERY AND ELECTRICAL EFFECTS for the production of FAUST. Must be CHEAP for CASH. Please send full particulars in writing, giving dimensions, etc., and where it can be seen. GEO. A. CHILDS, Care New York Clipper.

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A NEW ARTISTIC NOVELTY
DIRECTION—ARTHUR KLEIN

BERT **COLLINS & DUNBAR** BETTY

A Dainty Song and Dance Offering Week July 14—Loew's National-Greeley Square

EMILY CLARK

Kahn's Union Square now. Re-signed with Joe Oppenheimer's Broadway Belles next season.

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUD. EXCHANGE

NEW YORK CITY.

Palace—Eddie Foy & Seven Little Foys—Sweeties—Spanish Revue with a cast of 20—Bert Fitzgibbons—Arnaut Bros.—Mayo & Lynn—Kharnum—Color Gems.

Riverside—J. C. Nugent Co.—Gygi & Vadi—Lucille Cavanagh—Curzon Sisters—Hoey & Lee.

Royal—Jennie Middleton—Ashley & Skipper—Lew Hawkins—Jack Norworth—Doree's Celebrities.

BROOKLYN, N. Y.

Bushwick—Burns & Frabito—Arthur Havell Co.—Larry Reilly Co.—Four Marx Brothers—Gaston Palmer—Ryan & Healey.

New Brighton—Robbins—O'Donnell & Blair—Al Herman—Kranz & LaSalle—Gordon & Wilson Co.

Rockaway—Williams & Wolfus—Marie Dressler—Georgie Price Co.

Hendersons—James Savo & Co.—Eddy Duo—Fern & Davis—Helene Coline Co.

Orpheum—Alfred Latell Co.—Rigoletto Brothers—Josephine & Henning—Ben Welch—Hyams & McIntyre—Joe Towle.

BOSTON, MASS.

Keith's—Paul Decker Co.—Kartelli—Fallon & Brown—U. S. Atl. Fl. J. B.—Sherman & Uttry—Ed. Morton—Creole Fashion Plate—Bessie Clifford—Davis & Darnell.

BUFFALO, N. Y.

Shea's—Edith Clifford — Three Alex — Mason Keeler Co.—Sherman Van & Hyman—El Cleve.

CLEVELAND, OHIO.

Hippodrome—Hayden & Ersell — Sensational Girards—Berlo Sisters—Slayman's Arabs.

DETROIT, MICH.

Temple—The Duttons—Three White Kuhns—Ed. Borden & Co.—Stella Mayhew—Phina & Picks—Three Weber Girls—Thos. J. Packson Co.

GRAND RAPIDS, MICH.

Park—Eadie & Ramsden—Girl with 1,000 Eyes—Hickey Brothers—Lachman Sisters.

PHILADELPHIA, PA.

Keith's—Geo. A. Moore—Venita Gould—Demarest & Doll—Black & White—Harry Watson & Co.—Helen Gleason Co.—Four Boises—Irving Fisher—McCart & Marrono.

PORTLAND, ORE.

Keith's—McMahon, Diamond—Cooper & Ricardo—Girl in Frame—Brown Girls—Whipple Houston Co.—Smith & Farmer.

WASHINGTON, D. C.

Keith's—Lillian Herlein—Moran & Mack—Sully & Houghton — Blossom Seeley Co. — Moscova's Ballet—Powers, Walters & Co.—Alfred Farrell.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Clifton Crawford—Toney & Norman—Cabaret de Luxe—H. & A. Seymour—Harry Holman Co.—Murphy & White—Whiteside Sisters.

State Lake—Montgomery Allen—Bradley & Ardine—Little Hip & Napoleon—James & Sadie Leonard—Gallagher & Martin—Lachman Sisters—Lew Wilson—Sasaki Brothers.

LOS ANGELES, CAL.

Orpheum—Frank Dobson & Sirens—Williams & Mitchell—Brahm Van Den Berg—Nathan Brothers Madge Maitland—Lloyd & Wells—Barnes & Crawford—Sheila Terry & Co.

SAN FRANCISCO, CAL.

Orpheum—An American Ace—Harry Hines—Three Janes—Janis & Chaplow—Nellie Nichols—Bronson & Baldwin—Morris & Campbell—Dave Ferguson & Co.

PROCTOR CIRCUIT

Week of July 7

NEW YORK CITY.

Fifth Avenue—Bob Hall—Wm. Cutty Green & Parker—Tracy & Wahl—Geo. Kelly & Co.—Bert Earl & Co.—Four Haley Sisters—Keane & White—Wayne & Warren Girls—Klein Brothers—Alex Sparks & Co.—John LeClair—Jas. Savo & Co.

125th Street—Flo & O. Walters—Patsy Doyle—Gosler & Crosby—Gingras—Hugh Clark—Mon. Comedy Four Girls—Tivoli.

Grand Opera House—"Oh, Teddy"—Janet Childs—Stanley the Great—Alexander Fields.

58th Street—Willie Mahoney—O'Gorman Girls—Gert Dudley—Neff & Murray—Wathour Princeton—James & Bessie Aiken—Wilbur Sweatman—Lane & Plant—Beatrice Morgan—Hicknell—Elsa Ford.

23rd Street—Rosa King & Co.—Flager & Malia—Milo—Billy Rogers—Barnes & Barner—Frank King—Flo & Ollie Waters—Gingras.

Harlem Opera House—Chas. Loder & Co.—Keane & White—Ernie & Stanton—Alex Sparks—Farrell & Taylor Co.—Kampton & Blake—Fox & Ward—Dancing Serenaders—Zelaya—Tracy & Wahl.

81st Street—Cahill & Romaine — Young & Wheeler—Glascow Maids—Mable Arbuckle—Gosley & Crosby.

MOUNT VERNON, N. Y.

Jas. Savo & Co.—Rekoma—U. S. S. Carola Three—Robbie Gordone—Bob Hall—Breen Family—Louise Gonning—Winton Brothers—Hampton & Blacke.

YONKERS, N. Y.

Emily Darrell—Geo. Fisher Co.—Herman Berrens—Bert & Lottie Walton—Black & White—Willie Mahoney—American Comedy Four—"Man Hunt"—Broderick & Kinny—Osaki & Taki.

BROOKLYN, N. Y.

Halsey—Calcuette—Arlos Trio—Harry Oaks & Co.—Cahill & Romaine—Hamilin & Mack—Alma & Merriam Girls—Kenney & Mailey —Stewart & Neff—Geo. Fisher Co.

Greenpoint—Waiman & Berry—Imhoff, Conn & Corne — Hugh Clark — Raymond Wilbert — Jas. Lucas.

Prospect—Louise Gonning — Zelaya — Martin & Webb—R. Tarsen Three—Moss & Frye—McCarthy Sisters—Waiman & Berry—Imhoff, Conne & Corne—Jas. Hussey's Police.

ALBANY, N. Y.

Florenze Two—Rector Weber & Lang—Emerson & Baldwin—Langford—Fredericks—Barry McCormick—Arras Sisters—Erford's Sensation—McDonald & Cleveland—Pat Barrett—Geo. Randell & Co.—Murohy & White—Capt. Betts' Seals.

ALLENTOWN, PA.

Ferrari Girls—Hendricks & Evans—Edward Esmond & Co.—Jack Inglis & Co.—Valley of the Moon—Norman Telma—South & Tobin—Smith & Austin—Tracy & McBride.

BINGHAMTON, N. Y.

Henrietta Byron—Bud Lorraine—Here and There—Coy DeTrickey — Richard Lee — Meryl Prince Girls.

BRIDGEPORT, CONN.

Elliott & West—B. & B. Ross—Leona Varvara—"Not Yet Marie"—Sumsted & Marion—Adler & Dunbar — "Memories" — Billy Glason — Chas. Howard & Brooks.

CHESTER, PA.

Gorgallis Brothers—Jeanne Dondell—Al White's Kids—Lew Hawkins—"League of Nations"—Rogert's Animals— Chas. Martin— "Summer Girls and Fall" Boys—Jerome & Herbert—Harmony Club.

ELIZABETH, N. J.

Robinson & Dwyer—Erliss & Erwin—Wilbur Sweatman—J. Hussey & Co.—Ellinda Tiffany—"Four of Us."

ELMIRA, N. Y.

Gilbert & Saule—Coy DeTricky—Richard Lee—"What Could Be Sweeter"—Three Daring Sisters—Henrietta Byron—Duval & Symonds—Mr. & Mrs. Melbourne.

HAZELTON, PA.

Helen Miller, Grew & Pates—Pack & McIntyre—Bollinger & Reynolds—Toots & Pal—Hamlin & Mack—Billinger & Reynolds—Helen Vincent—"Valley of the Moon."

HOLYOKE, MASS.

Edlaine & Titana—Australian Stanley—Van & C. Avery—Clevelands—Will Ward & Girls.

HARRISBURG, PA.

Norman Telma—Johnson & Crane—"We Us & Co."—"Four of Us"—Smith & Austin Burns Brothers—Gordon & Delmar—Ferrari Girls—Marg. Padula & Co.—"Oh Mike."

ITHACA, N. Y.

Deval & Symonds—Bele Sisters—Three Daring Sisters—Gilbert & Sauls—Bud Lorraine—"What Could Be Sweeter."

JOHNSTOWN, PA.

Pittsburg—Daily Brothers—Wells & Crest—Ed. Blondell & Co.—Geo. Emmett—J. Rosamond Johnson—Adelaide Bell & Co.

JERSEY CITY, N.J.

Tivoli Girls—John LeClair—"Man Hunt"—Vinie Daly—Jas. Lucas—Riggs & Ryan—Ward & Van—Dahl & Walling—Milo—Wm. Cutty.

LANCASTER, PA.

Ed. Hastings—Maggie LeClair—Helen Vincent—Canton Three—Hallen & Goss—Harry Oaks & Co.—Bender & Meehan—Nathlodi's Birds.

NEW LONDON, CONN.

Swains' Rats & Cats—Fitzsimmons & Norman M. Montgomery — Art Smith — "Color Gems — Green & Brown—Pall Mall Trio—Cliff Green & Co.—Pipho & Fallows.

NEWARK, N. J.

Wayne Marshall & Candy—Beatrice Morgan—Bobbe & Nelson—McKay & Ardine—Breen Family—Klein Brothers—Green & Parker—Luba Meroff Co.—Bert Earl & Co. U. S. S. Carola Three.

OTTAWA, CANADA

Mirano Brothers—"5,000 a Year"—Frisco-Xylo.

PASSAIC, N. J.

Arthur Hill & Co.—Jack Atkins—Alma & Merriman Girls—Mack & Laglia—Dideon Dancers—Barlow & Bennett—Dunn Sisters—Day & Neville—Raymo & Crosby—Bell & Gray.

PITTSFIELD, MASS.

Al Striker—Frankie Fay & Band—Imperial Chinese Two—Green & Brown—Lola Girlie & Co.—Swain's Rats & Cats—Fitzsimmons & Norman—Lee Stoddard.

PITTSBURG, PA.

Polard—Royces — Kelcy Conboy Co. — Crescent Three—Hill & Ackerman—B. & P. Valentine—"Little Jerry"—Columbia Six.

PATERSON, N. J.

Murphy & White—Luba Meroff Three—Tomaki Duo — Metropolitan Three — Mlle. Paula — Revue Comedy Four—"Let's Get Married"—Rosa King & Co.—Jas. & Bess Aitkens.

PAWTUCKET, R. I.

"New Doctor"—Fallon & Brown—Evelyn & Marget—Four Bangards.

JOHNSTOWN, PA.

Griffith & Warden—Mable & Jno. Dove—Elsie Wheeler—"Motoring"—Millettes.

READING, PA.

Burns Brothers—Gordon & Delmar—DeVoy & Dayton—Marg. Padula & Co.—"Oh Mike"—Hendricks & Evans—"We Us & Co."—Ward & Wilson.

SCHENECTADY, N. Y.

Top & Bottom—Colvin & Wood—Anderson & Burt—Brown Sisters—Salla Brothers—Walsh & Edwards—Vinie Daly—"Every Sailor."

SYRACUSE, N. Y.

Temple—Top & Bottom—Bell Sisters—Colvin & Wood—Anderson & Burt—Brown Sisters—Johnson Baker & Johnson.

SCRANTON, PA.

South & Tobn—Paula & Purcelle—Wayne & Warren Girls—DeLeon & Davies—Johnson Baker & Johnson—Minnie Faust & Co.—Devoy & Dayton—Milani Five—McKinty Kids—"Here and There."

TROY, N. Y.

Erford's Sensation—McDonald & Celand—Geo. Randell & Co.—Pat Barrett—Capt. Betts' Seals—Barry McCormick — Florenze Two — Emerson & Baldwin—Arras Sisters.

TOLEDO, OHIO

Homer Romaine — Fargo & Richards — Kath. Murray Co. — McCormick & Winehill — "Revue Devogue"—Jackie & Millie—Gert Newman—Cameron Clemens Co.—Innes & Ryan—Girl in the Moon.

TRENTON, N. J.

Toots & Pal—Hallen & Goss—"Up in the Air"—Bender & Meehan—"Summer Girls & Fall Boys"—May & Mack—Maggie Leclair Co.—Peck & McIntyre—Canton Three.

TORONTO, CANADA

Cinka Panna—Cavanaugh & Tompkins—Genero & Gold—Barney Williams & Co.—Eddie Borden—Karl Emmy's Pets.

FAN SAN
(This is not a Face Powder)

UNION HILL, N. J.

Barlow & Bennett—Roy Reeves—Pague Dale & Co.—Fox & Ward—Nartholdi's Birds—Ad Hastings — Ariege Three — Millard & Doyle — Read Kiddies"—"Up in the Air."

WOONSOCKET, R. I.

Evelyn & Marguerite—Five Bangards—Fallon & Brown—Smith & Farmer.

PANTAGES CIRCUIT

WINNIPEG, CAN.

Pantages—Uyeno Japs—Cylde Cook—Venetian Gypsies—Silber & North—Lady Alice's Pets.

REGINA, SASKATOON, CAN.

Pantages—Golden Troupe—Marie Fitzgibbon—Le Grohs—Chisholm & Breen—Panama Trio—Lorsch & Russell.

EDMONTON, CAN.

Pantages—Jarvis Revue—Ad Wohlman—Porter J. White & Co.—Anita Arliss—Canfield & Rose—Morak Sisters.

CALGARY, ALBERTA, CAN.

Pantages—Little Lambs—Retter Brothers—Ray Conlin—Imperial Quintette—Ray & Emma Dean—Three Romanoff Sisters.

GREAT FALLS AND HELENA, MONT.

Pantages—The Shattucks—Bobbie Henshaw—Gilrain Dancers—Rialto Quartette—Joe Jackson—Gaylord & Herron.

BUTTE, MONT. (Four Days)
ANACONDA AND MISSOULA (One Day)

Pantages—"Her Left Shoulder"—Florence Rayfield—Ziegler Twins & Co.—Angel & Fuller—Bell & Eva.

SPOKANE, WASH.

Pantages—Brosius & Brown—Dorothy Lewis—Richard the Great—Hello People, Hello—Ball & West—Stewart & Olive.

SEATTLE, WASH.

Pantages — Submarine F-7 — Juliet Dika — The Cromwells—Argo & Virginia Sisters—Novelty Minstrels—Green — Pugh.

VANCOUVER, B. C.

Pantages—Booth & Leander—Lawrence & Edwards—Revue de Luxe—Leroy & Dresner—Primrose Minstrels—Harris & Noland—Singer's Midgets.

VICTORIA, B. C.

Pantages—Amoros & Obey—Betty Brooks—Lots & Lots—Meyers & Wesser—Bert Melrose—Song & Dance Revue.

TACOMA, WASH.

Pantages—Diaz & Monks—Nadell & Pollette—Cliff Clark—Leila Shaw & Co.—Empire Quartette—Joe Fenton & Co.

PORTLAND, ORE.

Pantages—Monroe & Grant—Sam & Ada Beverly—Four Rennees—Joe Darcy—Kelly Field Players.

SAN FRANCISCO, CAL.

Pantages—Schepps Comedy Circus—Arthur Lloyd—Samaroff Trio—Josephine Davis—Cook & Lorenz—Teeter Septette.

OAKLAND, CAL.

Pantages—Will Morris—Victoria Four Maidie DeLong—Stever & Lovejoy—Harris & Mannion—"Some Baby."

LOS ANGELES, CAL.

Pantages—Hall & Guilda—Valmont & Reynen—Rucker & Winifred—Martha Russell & Co.—Tom Kelly—Camp Dix Jazz Band.

SAN DIEGO, CAL.

Pantages—Alice Teddy—Joe Reed Caites Brothers & Co.—Race & Edge—Ruth St. Denis—Abrams & John.

SALT LAKE CITY, UTAH.

Pantages—Gordon & Day—Raines & Goodrich—Denishawn Dancers—Eddie Ross—Stampede Riders—Jimmy Britt.

OGDEN, UTAH.

Pantages—Mennetti Sidelli — Dorothy Roye—Klass & Termint—John G. Sparks & Co.—Ben Linn—Hoosier Girls.

DENVER, COLO.

Pantages—Harry Tsuda—Joe and Roosie Moy—Rookie Lewis—Williard's Fantasy—Fox & Britt—Gautier's Toy Shop.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Edna Lee—Cook & Vernon—"Somewhere in France"—Ernest Hiatt—Karl Sandeller & Co.—Frazer-Bunce-Harding—Chyo & Chyo. (Last Half)—Ziras—Rose & Shaw—Brindamour—June Mills & Co.—"Summer Girls and Fall Guys"—Ferdinand—Ronair & Ward—Sen. Francis Murphy—"Rainbow Girls."

Boulevard (First Half)—The Parshleys—Quinn & De Rex—Dorothy Richmond & Co.—Carson & Willard—Three Lordens. (Last Half)—Mabel Whitman & Boys—Evelyn Bates—"Somewhere in France"—Cook & Vernon.

National—(First Half)—Jugglin Le Lisle—Collins & Lee—Regan & Jordan—Conroy & O'Donnell. (Last Half)—Smiletta Sisters—Quinn & De Rex—Maurice Samuels & Co.—Tabor & Green.

Orpheum (First Half)—Ziras—Rose & Shaw—June Mills & Co.—Martin & Courtney—Tabor & Green—Norton-Sher & Co. (Last Half)—Aldina & Wright—"Two Misfits"—Gertrude Rose—Pearl Sandeller & Co.—Hawthorne & Cook—Three Maxims.

Avenue B (First Half)—Frank Ward—Bard & Bann. (Last Half)—Keegan & O'Rourke—Doris Lester Trio—Al B. White.

Delancey Street (First Half)—Suzanne & Ernest—Lang & Shaw—Octavia Handworth & Co.—Pisano & Bingham—Three Maxim Girls. (Last Half)—Edna Lee—Baker & Rogers—Chas. Deland & Co.—Three Rozellas—Marlo & Duffy.

Greeley Square (First Half)—Juggling Nelson—"Two Misfits"—Gertrude Rose—Maurice Samuels & Co.—Baker & Rogers—Oklahoma Four. (Last Half)—Aerial La Vails—Collins & Lee—Ernest Hiatt—Reegan & Jordan—Frazer-Bunce & Harding—Stanley & Mazie Hughes.

Victoria (First Half)—Marlo & Duffy—Ford & Goodridge—Hugh Norton & Co.—Patrick & Otto—Stanley & Mazie Hughes. (Last Half)—Suzanne & Ernest—Jack Reddy—Octavia Handworth & Co.—Carson & Willard—Equillo Brothers.

Lincoln Square (First Half)—Smiletta Sisters—Bert Walton—Ronair & Ward—Durkin Girls—Five Rainbow Girls. (Last Half)—Three Lordens—Pisano & Bingham—Hugh Norton & Co.—Armstrong & James—Norton-Sher & Co.

Fulton (First Half)—Aldine & Wright—Three Rozellas—Brady & Mahoney—Mabel Whitman & Boys. (Last Half)—Juggling Nelson—Durkin Girls—Wheeler & Potter—Tyler Crollus.

BROOKLYN, N. Y.

Metropolitan (First Half)—Le Veaux—Josephine Leonhardt—"Summer Girls & Fall Guys"—Armstrong & James. (Last Half)—The Brightons—Ford & Goodridge—Dorothy Richmond & Co.—Patrick & Otto—Oklahoma Four.

DeKalb (First Half)—Ferdinand—Sampson & Douglas—Wheeler & Potter—Hawthorne & Cook—Equillo Brothers. (Last Half)—The Parshleys—Lang & Shaw—Martin & Courtney—Conroy & O'Donnell—Chyo & Chyo.

Warwick (First Half)—O. K. Legal—Weston & Peggy—Doris Lester Trio—Peggy Brooks. (Last Half)—"Mimic World."

Palace (First Half)—Adonis & Dog—Al. B. White. (Last Half)—Bennington & Scott—Sampson & Douglas—Bard & Bann.

BALTIMORE, MD.

P. George—Harmon & Harmon—Cook & Ontman—Morris & Weston.

BOSTON, MASS.

(First Half)—Kinzo—Taber & McGowan—"Poor Jim"—Neil McKinley—Paul & Pauline. (Last Half)—Louise & Carman—Nellie Moore—Douglas Family—Manning, Fealy, Knoll—Reddington & Grant.

FALL RIVER, MASS.

(First Half)—Louise & Carman—Nellie Moore—Douglas Family—Manning, Fealy & Knoll—Reddington & Grant. (Last Half)—Tabor & McGowan—"Poor Jim"—Neil McKinley—Paul & Pauline.

HAMILTON, CANADA.

Smith & Tosel—Hinkel & May—Montana Five—Carl McCullough—Lipton's Monkeys.

MONTREAL, CANADA.

Whitney's Operatic Dolls—Connolly & Francis—Herbert Brooks & Co.—Hudler, Stein & Phillips—Danse Fantasies.

NEW ROCHELLE, N. Y.

(First Half)—Bennington & Scott—Keegan & O'Rourke—Frank Best. (Last Half)—Frank Ward—Weston & Peggy.

PROVIDENCE, R. I.

(First Half)—Keene & Foxworth—Lillian Ruby—Arthur De Voy & Co.—Thos. Potter Dunne—Nettle Carroll Troupe. (Last Half)—Frank & Ethel Carmen—Harrison & Burr—Henshaw & Avery—Ward & King—Exposition Jubilee Four.

SPRINGFIELD, MASS.

(First Half)—Frank & Ethel Carmen—Harrison & Burr—Henshaw & Avery—Ward & King—Exposition Jubilee Four. (Last Half)—Keene & Foxworth—Lillian Ruby—Arthur De Voy & Co.—Thos. Potter Dunne—Nettle Carroll Troupe.

TORONTO, CANADA.

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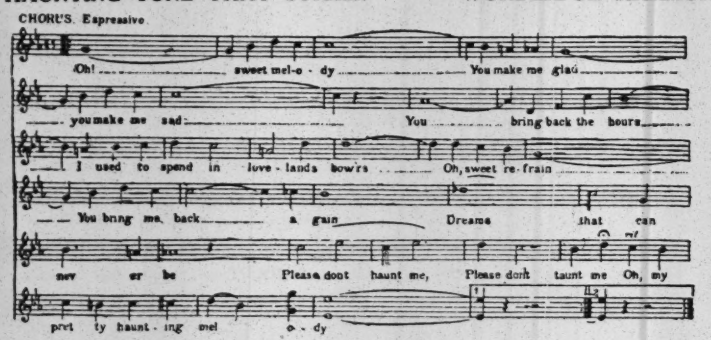
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you make me sad: You bring back the hours
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pret ty haunt-ing mel o-dy

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"SHUBERT GAIETIES" WINS FAVOR AT ITS BROADWAY PREMIERE

"THE SHUBERT GAIETIES OF 1919."
—A revue in two acts and twenty-five scenes. Dialogue by Edgar Smith. Lyrics by Alfred Bryan, with additional songs by Blanche Merrill. Music by Jean Schwartz. Produced under the personal direction of J. J. Shubert. Produced Monday evening, July 7, at the Forty-fourth Street Theatre.

Principals.

Ed Wynne, Stewart Baird, Marjorie Gateson, Julia Ballew, Ted Lorraine, Gladys Walton, Harry Fender, Marguerite Farrell, George Hassell, Augustus Minton, William Kent, Jimmie Fox, Ina Williams, Kuy Kendall, the Glorias, Freda Leonard, Kathryn Hart, Llora Hoffman, Gilda Gray, Hermosa Jose, Frank Kingdon.

"The Shubert Gaieties of 1919," a Shubert revue which is intended to be the first of a series to be given annually to perpetuate the Shubert name with this style of a show, made a good beginning on Monday night when those present placed upon the new venture their stamp of approval.

The revue got off to a bad start at its Atlantic City premiere, but the Shubert forces at once went to work to rebuild the show and the performance on Monday was proof that they had done their work well. Several new people were added to the cast, among them being Ed Wynne, new numbers were injected and about one hour was cut out of the show.

By these means the draggy affair given by the sea has been transformed into as snappy, lively, laughable girlie show as one would wish to see.

From the viewpoint of color it is brilliant, the costumes being made from fabrics tinted with all the colors of the rainbow. But to describe the costumes would be impossible. They have been designed by master hands and never has a show added more to the quota of styles for a fashion magazine than does this one.

The show is especially rich in fun which is handed out by Wynne and his corps of assistant laughmakers.

The settings are particularly attractive, full of color, and sometimes novel, and their beauty is enhanced by the lighting effects. The scenes carry you from a lounging room in a suburban mansion, to Greenwich Village, thence to a hotel in Paris, and on, the trip across the pond being taken by aeroplane.

One of the most striking of the scenes is "The Lamp of Love," the richness of which is accentuated by the lighting effects and the dancers, Gladys Walton, being the moth and Ted Lorraine the Flame.

Ed Wynne as chief of funmakers was kept busy from the first to the last of the quarter of a century of scenes. He had a machine on which to record the laughs and when he succeeded in making Florenz Ziegfeld laugh he whizzed the tally up a couple of thousand. As a climax to his funmaking, at the close of the performance he took each of the chorus girls on the runway and auctioned the gown she wore, the audience bidding on the beauties.

Gilda Gray did a Barbary Coast song and dance, for which she won one of the big individual successes of the show. For this work she was compelled to respond to many encores. Miss Gray is new to Broadway, having been brought here from the West. But it is not likely the West will ever see her again, except as a member of a New York show, for she established herself on Broadway in one performance.

Perle Germonde was another hit getter for her rendition of "In the Tiger's Cage." For this she was gowned to represent a tiger and was assisted by Harry Fender and a chorus similarly dressed.

In a cherry grove scene, which showed the green trees and electric lights which suddenly ripened into cherries. Here Marjorie Gateson was a shepherdess and Stewart Baird her lover.

"The Crazy Quilt" number was novel. From out of a large bed, which took up nearly the whole stage, there tumbled fifty odd girls, whose quilted costumes had made them look like a quilt on the bed, until the girls jumped up. In this Ina Williams came into marked favor. In fact, the audience could not seem to get enough of Miss Williams.

Marguerite Farrell scored with a song called "I'm Irish." Ted Lorraine, White and Clayton, the Glorias and Gladys Walton scored with dancing.

Kuy Kendall, Kathryn Hart, George Hassell, Julia Ballew, Jimmie Fox, Aug. Minton, Freda Leonard, Llora Hoffman, Hermosa Jose and Frank Kingdon, were others who came in for pronounced favor.

The shimmy craze is not forgotten, indeed, it is frequently mentioned through the entire show and one full scene devoted especially to it.

As a girl show it differs from many of its predecessors in that there are girlies of all sizes in it. First there are the petite ponys, then come those of medium size and lastly a group of Amazons, each of whom was in the six-foot class.

There is one bit which should be eliminated. This is the Paris bedroom incident in which George Hassel and William Kent turned a child's prayer into ridicule. They are later called upon to attempt to get into bed with a female sleepwalker. The elimination of this will still leave the show plenty long and will remove the one jarring spot to an otherwise speedy, funny and entertaining show.

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BURLESQUE NEWS

(Continued from page 16)

JERMON TAKES OVER HOUSE

PHILADELPHIA, Pa., July 5.—John G. Jermon has taken over the lease of the Bijou Theatre, this city, and has made arrangements to book the attractions of the American Burlesque Circuit there. The American shows played the Gayety last season, which is only a few doors from the Bijou.

GERARD WINS $25,000 ON FIGHT

Barney Gerard last week increased his funds by $25,000 when he backed the challenger in the Willard-Dempsey bout.

KAHN AT ATLANTIC CITY

ATLANTIC CITY, N. J., July 5.—Mr. and Mrs. B. F. Kahn are spending a few weeks at the Breakers, on the Boardwalk, here.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 21)

Alexander Carr is being sued for divorce by his wife.

Walter Mayers and **Mrs. Mayers** are at their bungalow at Lake Hopatcong.

Sidney Blackmer has been added to the cast of "39 East," at the Broadhurst.

Dick Rider, burlesque manager, returned Monday from a trip to Portland, Ore.

Freeman Bernstein attended the big fight on Friday with **John W. Considine.**

Edward Russell has been discharged from the army, and contemplates a return to vaudeville.

Ignacio will be seen in "Oh, Uncle," the forthcoming musical show which the **Shuberts** will produce.

Abe Brin, of the Orpheum publicity department, is spending a two-week vacation at Liberty, New York.

Adeline Carr is out of danger after an operation undergone at the American Theatrical Hospital, Chicago.

Sid Romberg, the composer, will play the piano accompaniments for **Charles Purcell's** new vaudeville act.

Ruth Roden, known in private life as **Mrs. Al Roberts,** last week became the mother of a baby girl in Chicago.

George Nicolai returned from his Summer home at Bass Rocks last Monday, where he had been for two weeks.

Billy Van came into town this week from his home in Van Harbor, N. H. The need of a new pump was responsible for the trip.

Sam Thall, tabloid manager of the W. V. M. A., last week received $30, representing his winnings in a baseball pool held in Chicago.

Louis Lissner, seen in "The Flame" last season, and with the **Drews** formerly, is in San Francisco, his home city. He is vacationing there.

Mary Bryce, of Jack Reid's "Record Breakers," last week became the mother of a baby girl, at the American Theatrical Hospital, Chicago.

Teddy Symonds is spending the Summer at his bungalow on the North Shore of Lake Hopatcong with **Mrs. Symonds** and their daughter.

President Edwards Davis, of the N. V. A., won the club chess championship from **Sam Liebert** in a contest which lasted three hours, on Sunday afternoon.

De Witt C. Jennings has been engaged by **Thomas Dixon** to play the male lead, the role of the excitable socialist, in "The Red Dawn," to be presented in New York shortly. **Jennings** was last seen in "The Woman in Room 13."

Thomas J. Johnson, for the last two weeks in a critical condition at the American Theatrical Hospital, Chicago, is improving and is now likely to recover.

Elsie Janis, Rosa Poinselle, Julia Arthur and the Police Glee Club, **Ben Ali Haggin** and **Mrs. Haggin** entertained at the Victory Fete in the Lewisohn Stadium on July 4.

Max Rogers purchased last week the costumes, music and lyrics of the "Pekin Revue" from **Victor Hyde.** He is recasting the revue and will open it next Monday at the Blackstone Hotel, Atlantic City.

Pat Liddy is managing a musical stock company for **George O. Weedon** at Olympic Park, Newark, N. J., during the Summer months. In September he will return to the management of his theatre in Charleston, West Virginia.

William Morris returned to the city on Monday from a four-week vacation at his Lake George lodge. He will make some arrangements for the **Harry Lauder** tour, which opens October 27, and will return to Lake George on Friday.

Jay Barnes, publicity director of the **Oliver Morosco** enterprises, has returned from a three-week vacation spent at the Summer home of Mr. Morosco in northern New York. While away **Barnes** visited the home of his mother in Binghamton.

Sergeant Harold Belmont has been discharged from the army and, after having toured France entertaining the boys, will arrive back in the United States to appear in vaudeville with his old partner, under the team name of **Counts** and **Belmont.**

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Clynes, Chas. C.
Downs, Wm. C.
Duffey, J. H.
Dale, Fred
Ellis, David E.
Elston, J.
Fisher & Gilmore
Freeman, Capt.
Glasgow, Jas.
Hamlin, Jean
Hillman, A. Chas.
King, Jos. B.
Kelso, Joe
Kessler, Chas.
Kirby, Jack
La Marr, Harry
Lake, L. P.
Lanham, Karl
McDonald & McMillan
Menzing, Ralph
Maxwell, Joe
Murphy, Frank R.
McNally, Steve
McNish, Frank
Plumb, Hal
Parker, Minnie D.
Prior, E.
Primrose, Geo. H.
Rottach, Ray
Russell, R. H.
Parker, Jas.
Robinson, E. D.
Shakespeare, Eugene K.
White, Wm.
Winters, Sid & Dolly
Wolf, Bob
Waters, Guy
Walck, Ezra C.

LADIES

Adams, May
Allen, Marie
Adelle, Rose
Allen, Mickey
Bryan, Blanche
Barrett, Norine
Breach, Cecil
Bennett, Sedal
Beechy, Eva
Bogard, Mrs.
Biddle, Marie
Blondell, Betty
Barnes, Katherine
Coate, Marguerite
Collins, Annette
Considine, Mae
Cleveland, Hazel
Cole, Beatrice
Coate, Marguerite
Chase, Laura
Davis, Lena
Dodge, Mrs. R. M.
Delmore, Addie
Earle, Verna
Foley, Hattie
Gibson, Mae
Jenkins, Chic
Joyce, Louise
Keene, Margaret
Leigh, Lisle
Lester, Ann D.
Luker, Miss E.
Lorraine, Peggy
Miller, Dorothy
Mack, Marion
Miller, Annamae
Mackey, Gertrude
Menkin, Helen
Morgan, Dorothy
Murff, Iska
Mallett, Shirley
Nugent, Marie
Oakes, Kate
Personi, Camille
Pray, Anna M.
Reid, Virginia V.
Richardson, Billy, Miss
Rose, June
Raymond, Mildred
Radison, Blanche
Stanley, Clara
Stanley, Dorothy
Stuart, Helen
Smith, Miss L.
Shutta, Ethel
Terry, Jeanette
Washington, Fanny
Weston, Peggy
Wright, Miss A.
Walters, Anita
Warner, Caroline
White, Nora

SHOW ROUTES

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"Angel Face"—Colonial, Chicago, indef.
"Better 'Ole"—Mr. and Mrs. Coburn—Booth, N. Y. City, indef.
Carmelo's Ted, Musical Comedy Co.—Rex, Omaha, Nebr., indef.
"East Is West"—Astor, New York City, indef.
"Friendly Enemies"—Hudson, New York City, indef.
"Five Million, The"—Lyric, New York City, indef.
"Gaieties of 1919"—44th St., New York City, indef.
"Honeymoon Town"—La Salle, Chicago, indef.
"I Love You"—Cort, Chicago, Ill., indef.
"John Ferguson"—Fulton, N. Y. City, indef.
"Lightnin' "—Gayety, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"La, La, Lucille"—Henry Miller's, N. Y. City, indef.
"Lonely Romeo"—Shubert, N. Y., indef.
"Midnight Whirl"—New Century, New York City, indef.
"Monte Cristo, Jr."—Winter Garden, New York City, indef.
"Prince There Was, A"—Grand O. H., Chicago, indef.
"Passing Show of 1918"—Palace, Chicago, indef.
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
Robson, May—Powers, Chicago, Ill., indef.
"Scandal"—Garrick, Chicago, indef.
"She's a Good Fellow"—Globe, New York City, indef.
"Sleepless Night, A"—Studebaker, Chicago, indef.
"Sunshine"—Princess, Chicago, indef.
"Scandals of 1919"—Liberty, New York City, indef.
"Tumble Inn"—Selwyn, New York City, indef.
"Thirty-nine East"—Broadhurst, New York city, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Tillie"—Blackstone, Chicago, indef.
"Up in Mabel's Room"—Eltinge, New York City, indef.
"Ziegfeld Follies"—New Amsterdam, indef.

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Blaney Stock—Yorkville, New York City.
Belgrade, Sadie—New Bedford, Mass., indef.
Bessey, Jack, Stock—Peoria, Ill., indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Brown, Geo., Stock—Whalen Park, Fitchburg, Mass., indef.
Booth, Nellie, Players—Pittsburgh, Pa., indef.
Brownell-Stock Players—Dayton, O., indef.
Byers, Fred, Stock—Waverly, N. Y., indef.
Chicago Stock—Altoona, Pa., indef.
Crawford, E. L., Stock—Bath, Me., indef.
Colonial Stock—Pittsfield, Mass., indef.
Colonial Stock—Cleveland, O., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Durkin Stock—Skowhegan, Me., indef.
Desmond, Mae, Players—Scranton, Pa., indef.
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Glaser, Vaughan, Musical Stock—Cleveland, O., indef.
Hunt's Musical Stock—Boston, Mass., indef.
Hohlman, Rex Co.—Mechanicsville, N. Y., June 18-29.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co.—Regent, Muskegon, Mich., indef.
Hawkins-Webb Co. (2)——Powers, Grand Rapids, Mich., indef.
Keith Stock—Columbus, O., indef.
Keith Players—Union Hill, N. J.
Knickerbocker Players—Syracuse, N. Y., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal., indef.
Liberty Players Norumbega Park, Mass., indef.
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Lyric Sotck—Lincoln, Neb., indef.
Lyric Theatre Players—Hamilton, Can.
MacLean, Pauline, Stock—Celeron Park, N. Y.
Majestic Theatre Stock—Los Angeles, Cal., indef.
Manhattan Players—Rochester, N. Y., indef.
Marshall Stock—Washington, D. C., indef.
Morosco Stock—Los Angeles, Cal., indef.
Minturn Stock—Milwaukee, Wis., indef.
Orpheum Players—Montreal, Can., indef.
Otis Olive Players—La Fayette, Ind., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Piney Theatre Stock Co.—Boise, Idaho, indef.
Park Theatre Stock—Utica, N. Y., indef.
Poli Players—Springfield, Mass., indef.
Poli Players—Waterbury, Mass., indef.
Poli Players—Wilkesbarre, Pa., indef.
Poli Players—Worcester, Mass., indef.
Robins Players—Toronto, Can., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shipman Co., Bert.—Hot Springs, Ark., indef.
Savoy Players—Hamilton, Can., indef.
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ZIEGFELD FOLLIES

MOTION PICTURES

SEEK GRAFT IN GOV'T WAR FILMS

WANT U. S. INQUIRY

WASHINGTON, July 5.—Chairman Graham, of the House Committee on Expenditures in the War Department, has been very active during the last few days in assembling material to be used in an investigation into the film industry. He has procured the names of a number of prominent film exhibitors who have played the various government propaganda films. These people are to be questioned as to the manner in which the film came to them and as to what was paid for its rental and to whom the money was paid.

Mr. Graham has as yet not received any reply to the questionaires sent to Government departments to enable him to delve into the facts which may reveal an alleged fraud in which millions of dollars were pocketed by persons connected with the film industry. From what has been learned, it is expected that the conditions disclosed may result in criminal prosecution of "persons higher up" in the film industry or connected with the government.

It is expected that this week the investigators whom Mr. Graham has dispatched to New York will make their report to him and he will then proceed to delve into the matter and summon a number of witnesses from New York.

The questionaire sent out contains sixteen or more questions, many of which are to ascertain what representatives of the motion picture industry were connected with governmental departments during the war, how they were paid, and how the film branches or bureaus were operated.

A question regarded as of real importance, in that it seeks to show if the companies have received double prices, is this:

"Has there any admission fee been charged for any positives? How much? State the gross income from these admission fees. For what has such income been used?"

Other questions expected to bring out important facts are:

"Have your films been turned over to any person, persons, companies, agencies, organizations, corporations or exhibition agencies for circulation? Have you paid or received any money to or from such agencies for such circulation or any other service relative to moving pictures?

"What films of private individuals, corporations, organizations or associations has your film department exhibited in the United States or elsewhere bearing a trade name or trade mark or other designating marks?

"Under what appropriation or special fund was the film department created and maintained? If no appropriation, where does the money come from?"

The best known of the Government movies were "Pershing's Crusaders," "Under Four Flags," "The Allied War Review" and "The Bridge of Ships," all of which were turned out by the Division of Films, Committee on Public Information.

The method of releasing these four pictures was to let them out to a big commercial distributing agency on a percentage basis. Charles S. Hart, now in Europe, was head of the Division of Films. It was said that this bureau had turned over to the Government a profit of approximately $600,000.

BRANDT GOES TO NATIONAL

Joe Brandt will act as Eastern representative for National Film after he leaves Universal on July 15.

LASKY DENIES MERGER RUMOR

LOS ANGELES, July 7.—When questioned about the rumor that the Famous Players-Lasky Corporation and Goldwyn would merge, Jesse L. Lasky last week declared himself as follows:

"Some one without any knowledge of the matter, and of whose identity we have no idea, has been circulating rumors to the effect that a merger was contemplated between the Famous Players-Lasky corporation and the Goldwyn interests.

"Since my arrival on the Coast recently, I have been called up on several occasions for information concerning this story and I may say that so far as this company is concerned, most emphatically there has never been such a move contemplated or discussed, and that there is no possibility or even the slightest reason for anything of the sort in the future.

"I cannot, in fact, make this denial too emphatic. There is absolutely nothing in it."

GOLDWYN HAS 9 FALL RELEASES

Nine pictures produced by the Goldwyn company have been scheduled for release next Fall. Included among these are two featuring Mabel Normand. These are "Upstairs" and "Empty Paradise."

Pauline Frederick is starred in two of them, playing strong emotional roles. "The Peace of Roaring River" and "The Stronger Love" are the titles of these.

Tom Moore is the featured performer in "Heartsease" and "Lord and Lady Algy."

"Almost a Husband" will feature Will Rogers, and Geraldine Farrar and Lou Tellegen, her husband, will share jointly the stellar parts in "The Golden Song."

For Madge Kennedy has been selected "Strictly Confidential," a motion picture version of Jerome K. Jerome's "Fanny and the Servant Problem."

VETOES SUNDAY "MOVIES"

ALBANY, July 5.—The ordinance providing for Sunday motion pictures in the Watervliet theatres is dead, for the present, as the result of the action of the law committee of the council in requesting further time to consider the proposition.

The ordinance was introduced in the town council a few weeks ago and was given a public hearing. Mayor Joslin said that if the ordinance was passed he would veto it. The council failed to obtain the necessary two-thirds vote to pass over the Mayor's veto.

NEW COMPANY CHARTERED

TRENTON, July 5.—The Orpheum Stock Company was chartered today in the office of the Secretary of State. The firm's address was given as 790 Broad street, Newark, with Joseph Cohn as agent. It will manufacture and deal in motion picture films and reels as well as appurtenances and accessories for motion picture machines. Also to exhibit motion pictures and promote other amusements.

KEENEY SELLS HOUSE

Frank J. Keeney sold his Kingston theatre last week to A. J. Hathaway, of that place. Hathaway operates several houses in Kingston, as well as in adjacent cities. The Keeney Theatre, built and opened by Keeney last March, seated 1,200 persons and played a feature picture program. The amount paid to Keeney by Hathaway could not be ascertained. The house will continue under its present policy.

WILMINGTON GETS NEW HOUSES

WILMINGTON, Del., July 5.—Two requests for permits to build motion picture theatres were made today. One of the houses will be built at Twenty-fourth and Market streets, which is in the extreme North Wilmington district. The other is to be erected in the southwestern part of the city, at Fourth and Union streets.

NEW FIRM WILL SEND FILMS TO GERMANY

HAS MANY U. S. PICTURES

The Atlantic Cinema Corporation, formed almost at the same time as the signing of the peace treaty, is a company which plans to send American motion pictures to Germany and other central countries, including Austria, Hungary, Czecho-Slovakia and Jugo-Slovakia, as well as Poland Russia and the Balkan States. This is the first company of any sort formed with the express purpose of making Germany a market since the war came to a close.

The officers of the company are Benjamin Blumenthal, formerly a member of the Import and Export Company, president; William M. Vogel, exporter of Chaplin pictures, vice-president and treasurer; and Samuel S. Rachmann, secretary. The company already has the rights to export to Central Europe 50,000,000 feet of films made in the United States.

No time is being lost by this newly formed organization in making the best of what is practically a new market, these countries having been shut off from America for so long a time. Blumenthal is now in Copenhagen, Denmark, making arrangements for the shipping to Germany of the American productions as soon as the economic blockade is lifted. Motion pictures are already being sent to countries that were neutral during the war.

The new company, in spite of the fact that it has been formed very recently, has already made many purchases, having secured the entire Triangle release program since 1915, including 400 five- and six-reel pictures. Many popular American favorites are featured in them, the list including pictures in which Douglas Fairbanks, William S. Hart, Charles Ray, Norma and Constance Talmadge, and Mae Marsh are seen. Many shorter pictures, numbering about 300, are also included, these being mainly Keystone comedies.

Contracts have also been made with other large companies, the entire output of the Goldwyn, Select and Selznick companies being already in the hands of the Atlantic. With the Metro, arrangements have been made for 100 of the most suitable productions and contracts have been signed for about 100 independent screen dramas. More than 1,000 five-reel pictures are in possession of the company, and it is intended to use from five to eight prints for exhibition purposes in each country. All of the Chaplin-Mutual releases, as well as his later releases, totaling over twenty, will be exported by the new firm within the first few months of its existence.

A special clause in the contract with the Metro company calls for twelve Nazimova pictures for Russia and Poland, Nazimova being certain to prove an attraction in those countries, especially Russia, her native land.

Mystery serials which have been secured include "The Master Mystery," with Harry Houdini and "The Carter Case," the Oliver company's production. Both are from the pen of Arthur B. Reeve. The entire list of Outing-Chester releases are included among various other animated cartoons, comedies, scenic subjects and other lesser productions.

Samuel Rachman, treasurer of the company, is thoroughly acquainted with the theatre patrons of Austria and Germany, having been a theatre owner there formerly. William M. Vogel will be in charge of the American end of the company's business consisting mainly of the buying of pictures made here.

SCENARIO WRITER BACK

Miss Eddie Hodges, scenario writer and author, returned last week from overseas duty with the Salvation Army.

Miss Hodges was assigned to the first division and remained with them from Chateau Thierry to the Argonne battle. She was the first American woman to cross the Rhine, and also preceded the American army into Coblenz by four days. For this latter adventure she was taken into military custody in Coblenz and held in the jail until the commanding general of the division could obtain her release. After visiting her home in Virginia, Miss Hodges will return to New York in August to take up her duties with the Vitagraph scenario department.

ROCHE SAILING WITH FILMS

Billy Roche will sail on the "Mauretania" July 11 to show the motion pictures he has taken under the auspices of the Knights of Columbus to the members of the American Expeditionary Forces. After completing this mission, Roche will visit Charles Cochran in London to close negotiations to represent the latter in his American theatrical exploits. Cochran anticipates presenting two English successes in New York next season. He was responsible for the presentation of "The Better 'Ole" in America.

BROADWAY GIVING FIVE SHOWS

Beginning last Sunday night, when an extra midnight performance was added, five performances daily have been the rule at B. S. Moss' Broadway Theatre, where "Yankee Doodle in Berlin" and the Mack Sennett Bathing Girls, in person, are the attraction. The business has been so big that it was deemed advisable to add another one to the usual four.

PAYS $35,000 FOR STORIES

Jesse D. Hampton has purchased three big stories for which he paid the sum of $35,000. The names of these stories are, "Ebb Tide," by R. L. Stevenson; "The Price and Betty," by P. G. Wodehouse, and "The Woman of Pleasure," by James Williard.

METRO ABANDONS PROGRAMS

Metro is planning to produce thirty Broadway successes this year, and will abandon program pictures after Sept. 1. It has erected huge studios on the coast for the purpose of making all these pictures.

"VIRTUOUS MEN" TERRITORY SOLD

"Virtuous Men," in which E. K. Lincoln is the star, has been sold by Sawyer and Lubin for the territories of Kansas and Missouri to Dubinsky Brothers, and the New England rights to Herman Rifkin.

COHEN TO JOIN ROWLAND

Harry J. Cohen, recently appointed manager of Metro's foreign department, will join R. A. Rowland, president of the corporation, in Europe, where they will make a survey of the film field together.

UNIVERSAL TO FILM "LOOT"

Universal will produce "Loot," a famous "Post" story, with Darrell Foss and Ora Carew in the leading roles.

CREATION FILMS BUYS STUDIO

The Creation Film Company has purchased the Kalem studios at Cliffside, N. J. The price has not yet been published.

WALTERS WRITING SELZNICK FILM

Eugene Walters, the playwright, is writing a vehicle for Eugene O'Brien, the newest male star of Myron Selznick.

TO DIRECT DORIS KENYON

R. William Neil will direct Doris Kenyon in her first Deitrich-Beck feature, to be called "The Bandbox."

FEATURE FILM REPORTS

"A LITTLE BROTHER OF THE RICH"

Universal—Six Reels

Story—Dramatic. Written by Joseph Medill Paterson. Scenario by Lynn Reynolds. Directed by Lynn Reynolds.

Remarks

Sylvia Castle and Paul Potter are engaged to be married. Sylvia's father, John Castle, is the president of the Darbyville bank, and has invested all of his money as well as the bank's in some stock. Paul and Sylvia attended the Yale Prom, where Paul meets a Mrs. Evers, of New York, and is fascinated by her. A quarrel between he and Sylvia, because of his attentions to Mrs. Evers, results in their engagement being broken. A few days later Sylvia's father learns that he has lost everything in the stocks in which he had speculated and is killed by the shock.

Sylvia goes to the city and secures a position in a department store, where she meets Henry Leamington, who might have been a success in life but for his craving for drink. As he is, his present position is that of a "has been" as a stage star. In the meantime, Paul, through his popularity as an athlete, is taken up by Carl Wilmerding, a millionaire, who secures him a good position in New York. After developing a little fortune, Paul marries Mrs. Evers, who has secured a divorce for that purpose. She sets about making Paul a bankrupt, as he cannot support her in the style to which she has been accustomed.

Sylvia has become disgusted with the department store and determines to become an actress. She applies to Leamington, who sets aside his craving for drink and arranged for her debut on the stage. She is successful and rapidly rises under the name of Castleman. She meets Paul's wife, who invites her to a musical. There she again meets Paul and they take up their old love. Later, Mrs. Potter and a man with whom she has been holding a clandestine affair, are killed in an accident. Sylvia then asks Paul to marry her, as there was no reason for his no doing so. He refuses, claiming that it would injure his social position. Sylvia realizes what a cur he is and orders him to leave her.

On the opening night of a new play in which Sylvia is to be starred Leamington starts drinking again. Sylvia takes charge of him and later they are married, as Sylvia intends to reform him.

The story is very ordinary.

Box Office Value

One day.

"COLONEL BRIDAU"

Entente—Six Reels

Cast

Flora Brazier.....*Pepa Bonafe'*
Madame Bridau.....*Jennie Vitti*
Marietta.....*Nelly Pintus*
Vedie.....*Ira Bruni*
Colonel Philippe Bridau, Chev......*Ralph Marianus*
Max Gilet.....*James De Ross*
Jean Jacques Rouget.....*Fario Ferrarese*
Duke of Monfrigneuse.....*Philip Ricci*
Joseph Bridau.....*Nicholas Crespi*

Story—Dramatic. Taken from Balzac's novel, "La Rabouilleuse." Directed by Joseph Pintus. Photographed by Julis Rossi.

Remarks

In starting out to write a review of this film, the writer has looked in vain for some good point which he could bring out. Even the photography is poor. It is true that Otis Skinner used the same novel and produced it as "The Honor of the Family," but as produced in this motion picture, anyone who has ever seen the play, or read the book, would not recognize it.

One outstanding fault of the production is titles. The film contains more titles than it does scenes. The titles announce beforehand what is about to happen, and therefore, all the suspense is killed. Even the old "arrival just in time" suspense theme is killed in the same manner.

As far as coherence goes, the viewer may as well fall asleep at the opening of the first scene and awake at the fade-out, for he will know just as much about the film as those who have watched the entire affair. Somebody goes to prison, and when next seen he is fifty miles or more away from the prison. You wonder how he got out—but can get no information from the film. Persons spy on each other, the spy following behind his victim at a distance of no more than two paces,—and yet is not discovered.

To go on and describe the many incongruities of the picture would take too much space. "Colonel Bridau" needs at least ten or more other scenes to show certain actions which now must be taken for granted, before it will do for any place.

Box Office Value

None.

WORLD DROPS EXCHANGE

INDIANAPOLIS, Ind., July 5.—The World Film Exchange in this city has been dropped, as it is claimed the territory can be taken care of by neighboring exchanges.

"THE WILDERNESS TRAIL"

Fox—Five Reels

Story—Written by Frank Williams. Scenario by Charles Kenyon. Directed by Edward Le Saint. Photographed by Friend F. Baker. Featuring Tom Mix.

Remarks

A pleasing story of the Northwest, of the conventional type, but in which there are many thrills. The photography is good, and the cast gives excellent support to Tom Mix.

Donald MacTavish is the son of Robert MacTavish, who has been appointed Commissioner of the Hudson Bay Company in his district, to the jealousy and anger of Angus Fitzpatrick, whose daughter is the sweetheart of Donald. A number of furs have been stolen from the post by the free-traders, of whom Sergius, a half-breed, is the head. He desires Jeanne Fitzpatrick. Fitzpatrick, who has charge of the post, in a desire to be revenged on MacTavish, tells Donald that if he does not bring in the stolen furs and the thieves he will proclaim him as the thief. Donald starts out, but in his eagerness is captured by the free-traders. In the meantime, Sergius has had two men kidnap Jeanne, whom they bring to an isolated hut to await the coming of Sergius. Donald escapes from the free-traders and arrives at the hut just in time to save Jeanne from the hands of the two men who have seeured some whiskey and are drunk.

Old Fitzpatrick has started an expedition for Jeanne, whom he has been told, has been kidnapped by Donald. He intends hanging Donald when he gets him. The camp is attacked by the free-traders and left without supplies. Donald arrives with Jeanne and all is explained. Donald leads the expedition against the free-traders and after a thrilling hand-to-hand fight kills Sergius.

Box Office Value

One day.

"HOPE OF THE HILLS"

Universal—Six Reels

Remarks

"Hope of the Hills" is a picture produced by the Universal, depicting conditions in a remote region of Kentucky, where the mountaineers live some centuries behind modern civilization. The picture was filmed at Cany Creek, Pippapas, Knot County, Kentucky, and is a reproduction of the work of uplift, begun by a Boston woman, who, while there for her health, saw the wretched condition of the residents and started the Community Center Movement, which is the only hope of the people.

Living in isolation, descended from pioneers, the mountaineers here exist in log cabins which frequently served as living places for large families and the live stock also. Reading and writing were practically unknown. Each family produced all of its needs, money and even the barter system of trade being practically unheard of. Trachoma was a scourge, hundreds of the children becoming permanently blind from it.

The Bostonese woman started a movement to uplift the people, but had to combat ignorance, aversion to outsiders and a generally backward frame of mind. The movement took root with the women first and the men gradually also became converts. The spread of cleanliness and elements of education was an easier matter after a start had been made. By use of the multigraph, letters, telling of conditions in these unheard of regions were circulated broadcast and soon the work was known all over.

"YANKEE DOODLE IN BERLIN"

Sennett—Five Parts

Cast

Kaiser.....*Ford Sterling*
Hindy.....*Charles Lind*
Ludy.....*Chester Conklin*
A Private.....*Ben Turpin*
The Clown Prince.....*Hal St. Clair*
The Belgian Refugee.....*Marie Prevost*
The American Ace.....*Bothwell Browne*
The American Private.....*Charles Murray*

Story—Burlesque. A conglomeration of comedy bits with a clever piece of impersonation running through it.

Remarks

Mack Sennett's latest effort is just an elaboration of his two-reel comedies. His cast is an all-star one and each member has a role that is fitted to his abilities. The story is that of an American aviator who is sent to Berlin on an errand of espionage. He disguises himself as a woman and starts to flirt with the Kaiser, Hindenburg, and all of the crew. He lures the Kaiser into his room with a "Shimmy" and extracts some information which helps America put an end to the war.

Bothwell Browne does very good work as the hero of this story. His impersonation is a bit of art. There is the usual amount of slapstick in the picture and a little bit more. With Mack Sennett's name, the title and the cast of comedy stars, it should draw well. Combined with the tour of the Sennett bathing girls, it should prove a wonderful box office attraction. Without them it is an ordinary two or three-day feature.

FLASHES FROM SCREENS

J. D. Williams is on a vacation.

Peter Smith is having two weeks' vacation.

D. L. Farrell is now with Realart Pictures.

Alice Brady will be a Realart star in the future.

George M. Sherrard is efficiency manager of Select.

Charles S. Hart is in England, on a business trip.

Myron Selznick has left for a flying trip to California.

Lee Herz, is in New York buying State rights films.

"April Folly," with Marion Davies, has been finished.

Universal has purchased "The Carter Case," a serial.

Israel Cobe, will be in charge of Pioneer Sales in Buffalo.

R. A. E. Martinez, of Mexico, is in New York, on business.

Emille Hautmann, of Paris, is in New York for business.

"Fires of Faiths," a Paramount picture, will be released Aug. 3rd.

David Selznick is editor of the *Brain Exchange*, select House organ.

The next Farrar-Goldwyn picture will be called "The Golden Song."

Cresson E. Smith is in charge of the United Artists' Chicago office.

J. Warren Kerrigan's picture will be released through Hodkinson.

E. K. Lincoln is having an aviation field built upon part of his estate.

May Allison will be seen in a screen adaptation of "Fair and Warmer."

James Young will direct the first picture effort of Elsie Janis for Select.

Ralph D. Robinson is the new publicity man who will handle Metro "gas."

Bert Lubin is making a country-wide tour in the interest of S.-L. Pictures.

"Desert Gold," by Zane Grey, has been finished, and is now ready for release.

"The Perfect Love," of which Eugene O'Brien is the star, has been completed.

"The Hornet's Nest" is the latest effort of Earle Williams to be released by Vitagraph.

Sydney Garrett is going to England on the Baltic. He will be away several months.

Marguerite Snow is with Metro again, this time as a leading woman with Hale Hamilton.

Tom Moore will be seen in a picture called "Heartease," from a play by Charles Klein.

Harry Millarde, Fox director, is spending a few weeks in New York looking up old friends.

Beatrice Joy, who has been acting in stock for about a year, has returned to pictures.

H. C. Arthur is in New York on business. He is western representative for United Pictures.

Charles R. Codon has been discharged from the service, and has gone west looking for work.

Virginia Pearson is the star of a forthcoming Pathe feature, called "Impossible Katherine."

House Peters will be seen in "You Never Know Your Luck" which was written by Sir Gilbert Parker.

Robertson-Cole productions will be booked over the International Variety and Theatrical circuit.

Ray Smallwood, of Metro photographic department, has lost his father, a retired business man.

Pauline Frederick will be seen on the Rialto screen in "The Fear Woman," by Izola Forresster.

Marion Davis and Rose Shulsinger spent the Fourth with Fannie Hurst, at her country home at Croton.

Martin Johnson's Cannibal pictures will be shown to Detroit business men, by the local Board of Trade.

Greek Evans has signed a long term contract with Hugo Riesenfeild, as soloist at the Rivoli and Rialto.

Florence Reed and her company have returned from the Adirondacks, where they have been on location.

Earle Williams and the cast of "Wolf," have returned to Los Angeles, to take interiors of the picture.

Mary Anderson will soon be seen in her second starring vehicle, which will be directed by Wayne Mack.

Green and Haynes have returned from Gautemala where they took pictures of the ruins of the Aztec cities.

Douglas MacLean and Doris May, are to be featured in a film called "Twenty Three and a Half Hours Leave."

Mark M. Dittenfass, a director of United Pictures Corporation, is a candidate for Governor of New Jersey.

Meyer Solomonson has been appointed salesman for the lower East Side of New York, for Select features.

Sam Sothern, brother of E. H. and a well known comedian, will appear in Douglas Fairbanks' next picture.

The first Dolores Cassinelli picture, directed by Albert Capellani, has been completed, and is now being cut.

"The Firing Line," a Chambers story, will be seen on the Rivoli screen this week with Irene Castle in the stellar role.

Vitagraph has added another theatre to its list of serial houses. The Palace, Los Angeles, is the latest acquisition.

Frank C. Beetle has been appointed director of advertising and publicity of the Creation Films, Inc., at Cliffside, N. J.

Mrs. Sidney Drew has finished "Bunkered," her first single effort which will be released as a Paramount-Drew comedy.

Erno Rapee, director at the Rivoli, has been engaged to make records on the Duo-Art piano, by the Ampico record company.

"Love Wins" is the title of a five reel picture in which Violet Mersereau is the star, and which H. E. Hancock directed.

The cast of "Mother of Men" includes, Lumsden Hare, Marguerite Courtot, Pierre Collose, Julia Hurley, and William Gaxton.

Betty Blythe is now a Goldwyn star, and Naomi Childers and Sydney Ainsworth have been added to the company's roster.

S. L. K. Serial Corp. of which Helen Holmes is the star, has leased the Lincoln studios, at Grantwood, N. J., and began work.

Fannie Rice and Marguerite Barry have been engaged for the cast of "Dawn," in which Sylvia Breamer and Bobbie Gordon will be starred.

"A Temperamental Wife," the first of the Constance Talmadge releases under First-National, is being cut and titled, and will be ready for release soon.

Jean Paige is the latest addition to Vitagraph's company. She has signed a two year contract, and will be seen opposite Harry Morey in her first picture effort.

Emmy Wehlen and Hale Hamilton completed pictures for Metro last week. Miss Wehlen's picture is "A Favor for a Friend" and Hamilton's is "His Brother's Place."

Maurice Tourneur has acquired "Victory," by Joseph Conrad, and in the cast of the picture will be seen, Seena Owen, Jack Holt, Lon Chaney, Wallace Bery and Bull Montana.

Educational Films Corporation has released two pictures called "The Eagle and the Fawn," and "The Passing of the Crow," with all Indian players, and will follow with others of the same kind.

Mae Murray will be seen in Perrett's pictures, "Greed" and "The A.B.C. of Love," after which she will move over to Famous-Players-Lasky," where she will be starred in several pictures, the first being "On With the Dance."

Sidney Hall, formerly casting director for several of the larger independent motion picture producing companies, has gone into business for himself, and last week established quarters in the offices of Edgar Dudley, in the Strand Building.

Wanda Lyon has been engaged by Max Lindner to appear opposite him in his newest series of pictures. She will be seen in London at the conclusion of her contract with Lindner. Her last six months have been spent overseas, entertaining the boys.

CASTING NEW PICTURE

Edgar C. Jones was in New York last week casting for his serial of North woods "Lumberjack" pictures. Among those whom he engaged are Kathryn Clark, Evelyn Brent, Edward Brennan, Carl Brickert, Florence Ashbrook and Edwin Keough.

F. McLain Smith is general manager of the new company; P. Tad Volkman, associate director; Walter Arthur, cameraman, and the distribution will be made by Kirby, McGuckin and Smith, who have offices in the Putnam Building.

MAKE PROPAGANDA PICTURE

A picture to be given to certain exhibitors without cost, has been made by the Universal with the express purpose of acquainting the outside world with the conditions that exist in the mountains of the southern states where people are years behind civilization and live in misery.

"Hope of the Hills" is the title of it and all of the characters are mountain people who gave their services free. The release date of the production is set for July 15, on which day it will be shown at the Savoy Theatre, at Thirty-fourth street, near Broadway. A few New York showings will be followed by showings in Cleveland.

CINCINNATI SHIPPERS STRIKE

CINCINNATI, July 7.—After presenting demands for shorter hours and increased wages, last week, all people connected with shipping departments of local film exchanges ordered a general walk-out. Included among the demands is the right to determine how many films the exchange shall ship out each day. They also have tried to form some sort of shippers' organization, asking that only bona fide shippers be employed.

STRAND PUTS OVER "BEAT"

Four hours after the arrival of the R-34 at Mineola on Sunday, eight hundred feet of film depicting the event were shown at the first matinee performance in the Strand theatre. Frank Cohn, of Pathe, engineered the film "beat."

APPOINTS EXCHANGE HEADS

The following exchanges are now handling "Realart" pictures. New York, in charge of Lester W. Adler, Harry W. Williard for Chicago, and Walter S. Scates for Boston.

FILM REPORTS

(Continued from page 33)

"YOUNG AMERICA"

No. 1 Cast

Sgt. Scala.....Himself
Maria.....Irene Boyle
Tony.....Anthony Merlo

Remarks

This picture is a screen biography of the doings of Sgt. Charles Scala from 1917 up to today. It depicts his little love affair, his enlistment in the army, his capture in the Argonne sector, his escape from a German prison camp, and shows how he finally got home, with a Distinguished Service Cross and the Croix de Guerre for his brave deeds. Of course he wins the heart of the girl, after doing away with the "villain," who is none other than a German reserve officer who has been acting as a spy in New York.

No. 2 Cast

Corp. Tovin.....Himself
Sgt. Cooper.....Himself
The Girl.....Eva Taylor

Remarks

The deeds of heroism, performed by Corp. Tovin and Sgt. Cooper is the subject of this picture. Tovin and Cooper were partners in a clothing store in the Bronx. When war came Tovin enlisted and went to France. Cooper was drafted, and before he went away Eva gave him a watch with her picture in, which he was to give to Tovin if he ever ran across him. Tovin is sent out to repair a broken phone line and in doing so has to swim the river under constant machine-gun fire. He repairs the line and captures the machine-gun crew and the gun that has been firing at him. He is wounded by a shell exploding on the way back, and Sgt. Cooper saves his life. Corp. Tovin revives in the hospital and finds the watch. Its existence is a puzzle to him, which is not straightened till he gets home and learns that Eva loves him. Each of these men got the D. S. C. and the Croix de Guerre with palms.

Box Office Value

As a supplementary feature, each of these pictures is worth the full booking possible, more because of the type of the picture than anything else.

"BABYLON" HAS GREAT CAST

In "The Fall of Babylon," the new D. W. Griffith production which opens at the George M. Cohan Theatre on July 14, will be seen together a number of screen stars who have been starred or featured alone in numerous pictures. Their names in the billing, as a rule, are enough to draw money to the box office.

Constance Talmadge, Mildred Harris Chaplin, George Fawcett, Elmo Lincoln, Elmer Clifton, Tully Marshall, Pauline Stark, Seena Owen, Alma Reubens, Loyola O'Connor, Ruth Darling, Winnifred Westover and Kate Bruce are all members of the cast.

FREE "FIT TO WIN" EXHIBITORS

Magistrate Walsh, in the Adams Street Court, Brooklyn, last week freed all exhibitors of "Fit to Win" who presented it for six weeks at the Grand Opera House, Brooklyn.

In dismissing the defendants, Magistrate Walsh read the opinion of Magistrate Reynolds, who charged that those who objected had shown hypocrisy and praised the purposes of the production. George Blumenthal, Theodore Williams, Mrs. Edna Williams and Max Berner, respectively, manager, assistant manager, cashier and operator at the Grand Opera House, where the picture was exhibited, are those acquitted.

HAS SEVEN RELEASES READY

Eminent Authors, through Goldwyn, has announced the following seven films ready for release: "The Cup of Fury," Rupert Hughes; "Perch of the Devil," Gertrude Atherton; "Partner of the Night," Leroy Scott; "The Amazing Interlude," Mary Roberts Rinehart; "The Street Called Straight," Basil King; "The Wild Goose," Gouverneur Morris, and "The Girl from Outside," Rex Beach.

CASINO TO SHOW NEW FILM

"Free and Equal" is the title of the new picture which will open at the Casino on July 14. Thomas Ince directed, but A. H. Woods has a large interest in it. The picture, which deals with a negro who falls in love with a white girl and later turns back to usual racial custom, is from the pen of R. Cecil Smith. Jack Richardson and Gloria Hope have the leading roles.

BELLBOY TOOK TRUNK

ALBANY, July 3.—A trunk, belonging to Marie Bac, containing wearing apparel valued at $2,500, was found missing here last week, and two bellboys employed at the Kenmore Hotel were questioned about it. Benjamin Ashborn admitted that it was at his New York home, but said that another negro, who is now in Detroit, had shipped it there.

PATHÉ HAS SEVEN SERIALS

Seven serials are featured on Pathé's program for the next eighteen months. They are: "The Great Gamble" with Ann Luther and Charles Hutchinson, to be released Aug. 3; "The Black Secret," Pearl White's last Pathé; "Bound and Gagged," "The Third Eye," "The Adventures of Ruth," with Ruth Rowland, "The Crooked Dagger" and "The Isle of Jewels."

FREIDA HEMPEL IS SUED

Winton and Livingstone have instituted suit against Freida Hempel, the opera singer, in which they claim that the singer owes them money for expenses incurring in booking and promoting a concert tour. They also claim that the singer broke a contract by failing to appear on tour.

SUES H. M. WARNER

Henry M. Warner, motion picture producer, is the defendant in a suit for $20,000. Herman Lindeman is suing for $15,000 for the death of his son and $5,000 damages sustained by himself in a smash-up in which Warner's car killed his boy and injured him.

TRENT IN MINNESOTA

MINNEAPOLIS, Minn., July 2.—Don Trent, straight man, is spending the Summer at the Lake of Isles, with Mrs. Trent and their son.

BRADY WINS FINAL DECISION

William A. Brady again vanquished A. L. Erlanger last week when the Appellate Division of the Supreme Court handed down an unanimous decision awarding him a share in the profits of the Auditorium Theatre, Chicago, for which he has been suing for several years.

The case is one of long standing and arose over a dispute as to whether or not Brady was a partner of Erlanger in the leasing of the Auditorium Theatre and as such entitled to a share of the profits. Brady claimed that he entered into partnership with Erlanger, and, as his share, advanced $20,000.

Erlanger then took the lease in the name of a dummy corporation in which he held the stock, and produced vaudeville for two seasons, after which he sold the lease. When Brady demanded his share of the profits, Erlanger maintained there had been no partnership and that Brady's $20,000 was in the nature of a loan.

The first decision, given by Justice Giegerich in 1911, was in favor of Erlanger. Justice Giegerich found no partnership existed. Appeal was then made by Brady's counsel to the Appellate Court, where the first decision was reversed and a judgment given in favor of Brady, the court finding a partnership did exist, and that the plaintiff was entitled to an accounting to determine his share of the profits. The court appointed E. Bright Wilson referee. The latter's report awarded Brady $50,000, whereupon Brady's counsel entered a motion to have the report confirmed.

Justice Edward R. Finch, of the Supreme Court, Special Term, confirmed the referee's report, reducing the amount awarded, however, to $25,000. Erlanger appealed from Justice Finch's decison to the Appellate Division. The unanimous decision in favor of Brady handed down last week is the result of Erlanger's appeal. By this decision, Brady is awarded his full share of the profits accruing to him as a partner in the lease of the Auditorium Theatre, with interest from 1911.

The Brady-Erlanger litigation is the second longest theatrical case on record, the longest being the famous "Under the Gaslight" "After Dark" case, in which Brady and Augustin Daly battled in the courts thirteen years and went to the Supreme Court twice before Daly finally was awarded the decision.

LIGHTS PULL "STUNTS"

A series of Saturday night special stunts was inaugurated last Saturday at the Lights Club house in Freeport. For the balance of the Summer season, a member will be designated as "Skipper" and will be called upon to furnish the evening's entertainment.

Tommy Dugan did the honors last Saturday. His first offering was a burlesque travesty on the Freeport police department. He portrayed the role of the local chief of police, and J. C. Morton, J. Francis Dooley, George Whiting and Bert Kalmer appeared as the village cops.

The second part of the entertainment was entitled, "The Girl on the Magazine Cover." Harry Puck portrayed the principal female role and was ably assisted by a chorus in female attire composed of Frank Tinney, Monroe Silver, George McKay, Sam Summers, W. M. Reardon and Charles Middleton.

Prior to the finale of the act, the "female" choristers sought the so-called "Johns" in the grill and planted themselves on their laps. The Dugan police department did not consider this move proper, so placed the chorus "ladies" under arrest and concluded the evening's entertainment.

George McKay has been selected as the "Skipper" for this week's affair, and promises a novel surprise for the occasion.

VON TILZER HAS A BIRTHDAY

Harry Von Tilzer celebrated his birthday on Tuesday of this week, 47 years young.

PORTLAND TO HAVE OPERA

PORTLAND, July 1.—The Portland Opera Association plans to present Grand Opera in this city next season.

GIVE NEW PLAY

NEW PRESTON, Conn., July 4.—The Damroth Players presented "In New Virginia," a three-act play by Paul Preston Temple, dealing with the lynching question in the new South. Messrs. McKean, Damroth, Milner and Tully, and the Misses Drayton, Temple, Romaine and Rafuse had the different roles. The company goes from here to Brookfield for three days.

"KENTUCKY DREAM" SCORES

"Kentucky Dream," the new S. R. Henry and D. Onivas composition, is fast developing into an enormous success. In spite of the adverse season its sales are said to be phenomenal. Orchestras and bands the country over are featuring it and in response to numerous requests are compelled to play it several times each evening.

WENRICH BUYS A SONG

Percy Wenrich, the songwriter and composer has purchased from Lt. Hillman, the sole singing and publishing rights of the novelty song "A Business Man's Love Song," which the lieutenant featured during his recent vaudeville engagement.

The song will be restricted for Dolly Connolly's use during her next season's vaudeville tour.

BRYMM'S BAND TO TOUR

Lieut. Tim Brymm's Black Devil Band, formerly of the 305th Field Artillery, has been routed for an extensive winter tour. The band is now playing at the Hotel Shelbourne, at Brighton Beach.

The company will continue under the direction of Capt. Carl Helm, who has already closed negotiations for an engagement at Palm Beach next winter.

"POLLYANNA" IS RELEASED

The first stock release of "Pollyanna" was made last week through the Century Play Company. Manager Frank Fielder, of the Mae Desmond Players, secured the piece for production in Scranton, Pa., where the company is filling a summer engagement at the Academy of Music.

HARRY HORNE RESTING

Harry Horne, last season director for E. V. Phelan of the Majestic stock, in Halifax, N. S., was in New York last Thursday on his way to Wildwood, N. J., for a two weeks' rest.

STOPS ITALIAN "MERRY WIDOW"

Henry W. Savage has secured an injunction restraining The Italian Opera Company, at the People's Theatre, on the Bowery, from presenting "The Merry Widow" in Italian.

GET STOLEN PICTURES

ROCHESTER, N. Y., July 5.—Irving A. Brown, a New York detective, has discovered $22,000 worth of alleged stolen films at the Rochester Film Exchange. None of the exchange men were held.

COHEN HAS NEW NOVELTY

Meyer Cohen has accepted for publication a clever novelty song entitled "Clap Your Hands," by Harry Pease, Ed. G. Nelson and Eddie Dorr.

"LEAVE IT TO JANE" RELEASED

"Leave It to Jane" has been released for stock, for restricted territory only, through Sanger and Jordan.

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